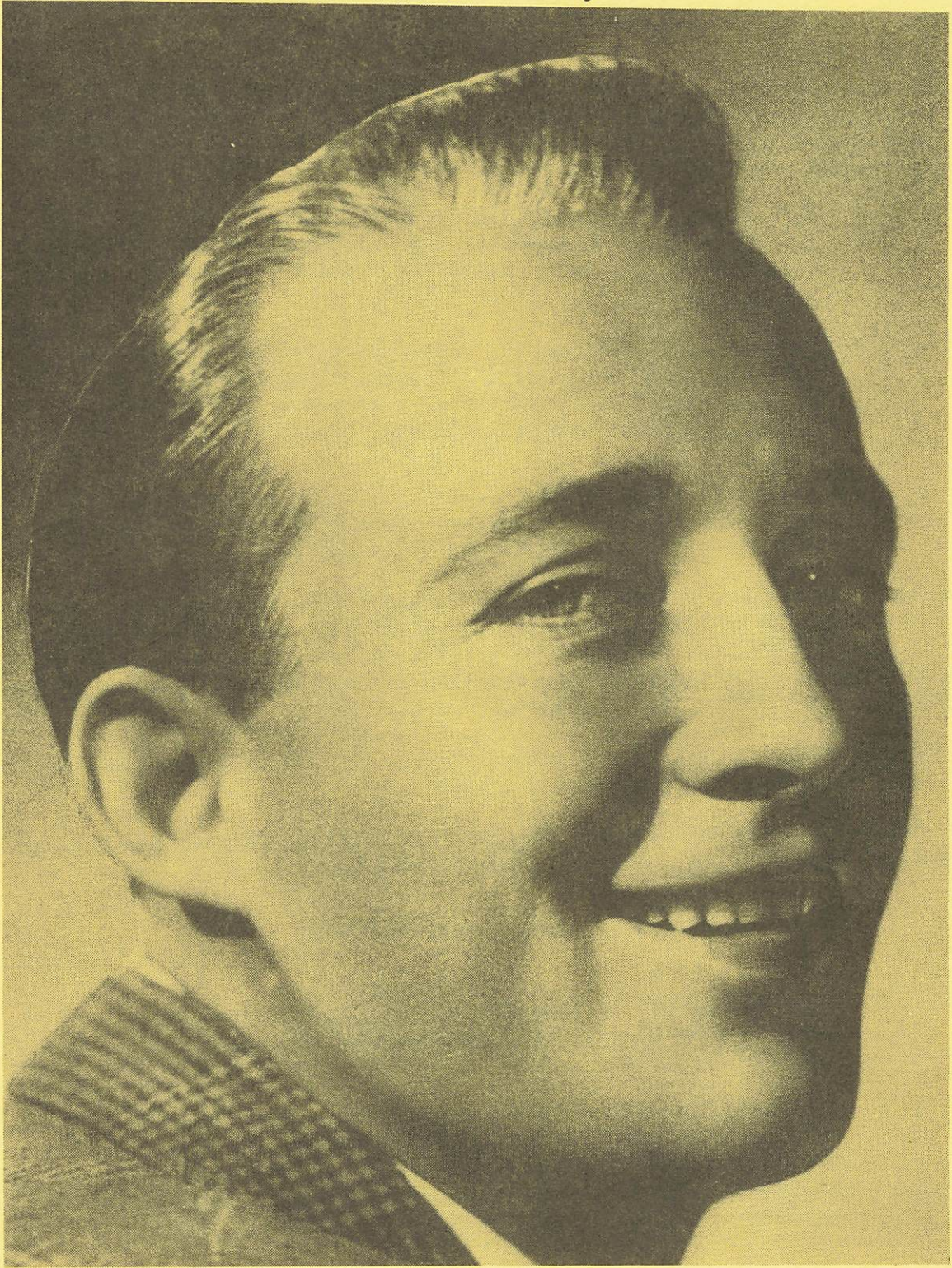


Bingang



OCTOBER 1983

SUBSCRIPTION INFORMATION

We have a special request to make of all our members - when you send in your renewals, please **do not** send cash. In the United States, your personal check is acceptable, or a postal money order or other money orders. For our overseas members, we must ask that you observe the following:

1. No personal checks, please. Domestic banks either refuse to accept them, or else charge a prohibitive fee for clearing them for us. In many cases, the remainder will not even cover the postage on your BINGANG[
2. In sending a money order, please specify that payment is to be made in US dollars. If payment is other than in Dollars, the money order will be returned to the sender. Again, bank fees are prohibitively high.
3. Please do not send US currency. It could result in a loss to both the club and the sender. No one wins in that case but the thief who intercepts the envelope.

Membership fees for the United States and Canada remain at \$10.00 per calendar year. When the supply lasts, those joining after July 1 will be provided with the preceding BINGANG, and all following issues for the year. Please do not remit for more than one calendar year. It fouls up our bookkeeping, and presupposes a continuity the present officers can underwrite.

Overseas membership is \$15.-- per calendar year. The instructions in the paragraph above apply to overseas members also.

On the wrapper of each BINGANG you receive is a notation "Membership Status" followed by Codes "1", "2", and "3". These codes mean:

1. Your membership is paid in full for 1984.
2. Your membership is paid for only half of 1984; please remit one-half year's fee immediately, to keep your membership active.
3. You haven't paid anything toward 1984's dues, and this will be your last copy of BINGANG unless we receive payment by the end of January, 1984. If you believe our bookkeeping is in error, please let us know. We'd hate to lose a valued member because of our error[

Bingang

VOLUME XLVIII

NO. 2

OCTOBER 1983

ALSTON W. SUTTON.....EDITOR

MORTON B. MILLER.. VICE-
PRESIDENT

MERRIL WILLSON.. SECRETARY
TREASURER

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The purpose of Club Crosby shall be to promote the appreciation and preservation of the artistry of Bing Crosby; to encourage collectors of Crosbyana, be it records, sheet music, books, and/or other artifacts; to provide a forum for those Crosby collectors with like interests, to help and encourage all musical collectors and to publish a magazine for the purpose of disseminating these purposes to all members of the organization.

Article II
Constitution,
Club Crosby.

the editor's pages

With this edition, we introduce a new typewriter, which will provide some variety in the appearance of our pages, over and above the class provided by the machines of Wayne L. Martin and Morton B. Miller. While the essence of any publication is the thoughts of the writers, still, a good idea well presented is even better!

In this issue, you will meet some old friends, a couple of new friends, and even a modestly submitted anonymous author. If revealing your identity is holding you back from submitting your entry, maybe the cloak of anonymity will help in bringing you out of the closet! In any event, we want more first-time authors! The identity of a group is a composite of all of the individual members; the more of yourself that you share with your fellow members, the more you strengthen your organization! Many many of you have interesting stories to tell - tell them to us!

With the passing of our old friend, Lance Grinols, we were faced with the need to resume our old duties - once I was the club discographer - or finding a new and capable addition to the editorial staff. Luck has been good to us! We have recruited a neophyte to undertake this task - James Raymond Crenshaw -who rejoices in the "pen-name" of "Stringbean Carruthers". Our new penman is a musician, a student of music, is married to a musician and teacher, and brings a youthful enthusiasm to the job. If it is the sort of thing you'd like to help in, "Stringbean" would appreciate your notes and comments on current and anticipated recordings. A letter addressed to him, care of BINGANG, will be greatly appreciated. JR lives just down the road from the editorial offices, and he'll get your letters promptly.

We originally had scheduled for this issue an article from our old friend from Canada, Gordon Vogt, who has been recovering his strength from a real bout of illness; he has been straining at the bit to respond to Mort Miller regarding several of the presence or absence of Bing on some of the older Whiteman recordings. When Gordon's article was typed up, it appeared that the reader couldn't get the full impact of the discussion, without referring every-other paragraph to one of Mort's three preceding articles. To simplify matters for the readers, to better present Gordon's thoughts, and to close out any possible controversy in one swoop, we have held the splendid article for April, 1984, at which time I am sure that all of the readers, particularly Mort, will once again relive the hearing of these controversial records, and settle for each one's satisfaction, the remaining areas of doubt. There is nothing in the article which diminishes Mort's staggering task of reviewing in detail all of the PW records; as they say, "differences of opinions are what make horse races interesting". The remarkable thing is the tremendous area of agreement between Mort and all of his readers, including Gordon.

There have been several comments about Merrill Willsohn's beautifully titled +Shadow Music". We did go all out in trying to illustrate this article, and in doing so, used a couple of pieces of sheet music (which had Bing's picture on them, all right) which were of songs that Bing did not, himself, sing. Reference to the article will show that they were presented as "Songs from Bing's movies", not "Songs sung by Bing in his movies". However, to a collector of sheet music, the sheet music is of interest first, because it has Bing's picture on it. Not having total recall, Merrill Willsohn used as his authority for including the song in Bing's movies, that compendium of movie knowledge, "The Road To Hollywood". Where it might have been in error, Merrill also erred. So be it. Even with total recall, Merrill hasn't had the opportunity of seeing all of Bing's movies as yet (over half of our members have yet to reach the water-shed years) and we trust that the enjoyment of too many of our members hasn't been ruined by any possibility of error. To quote Bottom, in "A Mid-Summer's Night Dream", "If we offend, it is with our good will".

Gordon Wall, who is, as he likes to describe himself, "our man from down under", appears throughout this issue as author, co-author, graphic artist, record producer, and general all-'round Crosby expert. He wrote, saying that he had a dream that he was playing in the Club Crosby Amateur, along with several other Crosby people who are known to readers of these pages. Upon waking, he took out his sketch pad, and presents, for your edification, his impressions of those golfers who populated his dream. To the unfortunates who were limned as a result of this slumber-period

hang-over, let your editor hasten to state that the captions were prepared by Gordon, along with the drawings. We improvised a bit on Mort Miller's picture, at a time when it appeared that Gordon Vogt's article would appear in this issue. otherwise, the titles are pure Australian Delight. Unfortunately, Mr. Wall seems to have forgotten who the winner was. However, you will note from looking at the sketches who lofted his ball the highest - although just how the club got to where it did without removing my left foot ---anyway, I have always thought that artists didn't do justice to most left handers.

Our man from down under has also gathered together a group of fellow experts, who amongst themselves have written an article about those most elusive, and misunderstood records, the so-called "exploitation" or promotional records, which were usually issued to radio stations to promote new movie releases, and the like. These records contain material significantly different from the commercially issued music from the movies. As these records were pressed in quite small quantities, they naturally became rare in no time at all, and continue to appreciate in value, as their availability decreases. Gordon points out that the article shouldn't be considered to be the "definitive" discography on the subject. While this may be true, it is the only such discography as of this date, and with the applied assistance of all members who have any additional information concerning the records listed, or about records not yet listed, it can shortly be relied on as the bible on the subject. Please - if you know of any omission to this list, or any corrections that should be made, please let your editor know. All data will be forwarded to Gordon for consideration and inclusion. We owe him and his fellow workers a debt of gratitude which we can repay in this way.

Now, about book reviews. You will recall the near absence of mention of the book dropped on an unappreciative world of Crosby friends by Gary. No mention at all still seems the best reaction. However, there have been so many members who have sent in copies of reviews, and even Gregg Hammond was led to draw a full-page cartoon on the subject--- so here are a few reactions to the book. May its sale not be enhanced by this publication.

Now, some other books have come to our attention. Member Laurence J. Zwisohn advises that he will shortly publish a new book on "Bing and his music" "in a few months". We have no other information about this book at this time, but it should be available for review before the April issue goes to press. Larry's "A Lifetime Of Music" was a landmark publication of its genre, and we can be sure that his new book will be of interest and real value to all true friends of Bing.

Member Sheldon O'Connell, up in Quebec, also announces the publication of a book on Bing and his career. Sheldon called my home long distance for an interview (for which I was and am genuinely grateful, but unfortunately his call corresponded with the date of my return from surgery, and the interview just wasn't practicable. In any event, however, here is another book to be on the look-out for, Maybe it also can be reviewed in the Spril issue.

New Century Publishers promises for release in November a book, "POPS -Paul Whiteman, King of Jazz". By Thomas A. DeLong, this will present "the behind-the-scenes story of a bigger-than-life musician who forever changed the world of music. 100 photographs". Whiteman of course also changed to world of Bing Crosby! This book should provide interesting looks at the Whiteman years, and perhaps the 100 pictures will show a few new faces of Bing and the Whiteman aggregation.

Member Don Mahoney has written an interesting letter, asking who someone does not prepare a "discography", if you will, of Bing's Television appearances. This has long been a project of several of our leading Crosby folks, but the size of the task has intimidated some, and totally discouraged others. There must be bits and pieces in the possession of our members, which, assembled, could comprise a valuable reference document of Bing's career in the new medium. We would appreciate hearing from members as to the utility of such a publication, and about how much detail should be assembled for each appearance - i.e. names of other performers (even if they did not appear on stage with Bing during the show), content of skits, songs, orchestra, in color or black-and-white, et al. If we get enough of an indication that there are members who will assist in the preparation of such a listing, we'll give it the

old college try.

Referring again to Don Mahoney's letter, frequently we receive letters which have the seed of a project buried in them, but in the press of other developments, the letter and its suggestion(s) gets short shrift. Your editor has generally kept the "letters from the members" idea on the back burner, and several members have written asking whether we couldn't revive the practice. At one time it appeared that there wasn't justification for the devotion of precious space to the "letters" idea, many feeling that this could better be handled on a member-to-member basis. Now, there comes a time for another evaluation - should we have a page or two of letters, or would you rather the space be reserved for the type of articles you have been getting for the past two or three years? Without a healthy response, there is little or no way your editor can know what the will of the majority is, and you'll just have to abide with what is provided, unless you speak up!

You will notice from the "record review" pages that there is another Gordon Wa;; release out, this one from John Joyce in England. Produced, as were all the "Crosbyana" series, in very limited numbers, these records have become to most diligently-sought records around. Their very limited numbers alone make them a target for the record seeker; but foremost should be considered the care that has gone into the preparation of the master, and the selection of material to be included. For the careful reader of the editorial pages, this is to announce that BINGANG has a very limited number of copies of this most valuable record (see "Spinning the Latest" for details). There just aren't enough copies so that everyone may have one, but to the early birds, there are a few copies at \$10 each, post paid insured. If you really want a copy, don't hold back, fearing that you'll be too late. On the other hand, don't count on their lasting for long!

Ken Winters tells us of a very interesting experience in finding a record store from the past - on the streets of a modern-day city! It is such "finds" that keep the interest of the record-seeker at white-heat level; there aren't too many caches like this left, but there are some there, for the perceptive seeker. Good luck to all record hunters who still have to make their BIG find!

May you all enjoy this issue as much as your staff has enjoyed getting it together!

The Role I Liked Best . . .

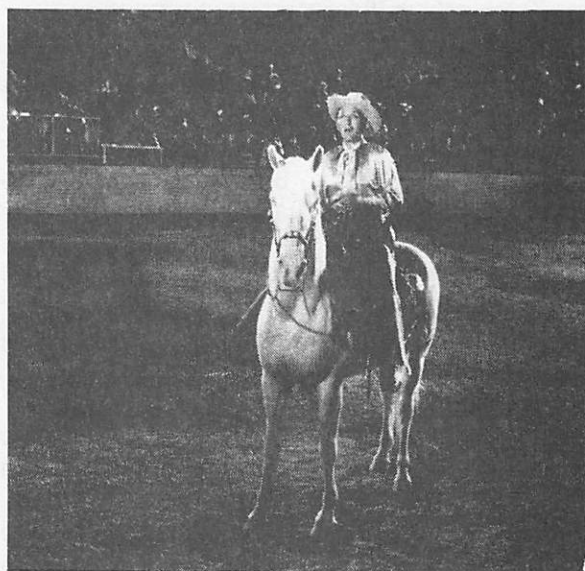
BY BING CROSBY

BEFORE Western cowmen would stop dead on the street, slap their chaps and below, "Well, if it ain't old Boots-and-Saddle Crosby!" I had to do a small piece of work for Paramount called Rhythm on the Range. It was a pleasant picture, and playing the part of Jeff Larabee, a cattleman who turned rodeo performer, was really more fun than work, which is one big reason why it became my favorite role.

I had always wanted to cut myself a slice of a good Western musical, and this was it. Most of the scenes were shot in the High Sierras, where every prospect pleases and only work is vile. The weather stayed nice, the scenery belonged in a travel folio, and the sun co-operated by being too flat for shooting in the late afternoon.

Nothing could be prettier than that. We had plenty of time to fish and fuss, and the fishing and fussing in that area, plus the constant talk of cattle, made me want a ranch. Later, because of this picture, I bought one and leased another. Now my boys spend their summer vacations pitching hay and driving tractors and generally learning how to take care of the old man in his declining years.

I didn't need make-up for the picture, just a good heavy tan, which I soon lost, and a wardrobe of Western clothes, which I still have. In my big scene I relaxed on a white horse and sang Empty Saddles. Bob Burns and Martha Raye helped a lot; the paying customers cottoned up to it nicely—and that's what pays for ranches.



Bing's Film Exploitation

Records



OR, WHY THE EDITOR ALWAYS
HURRIES TO OPEN ANY LETTER
RECEIVED FROM THAT EMINENT
CROSBY AUTHORITY FROM DOWN
UNDER, THE ONE AND ONLY

*Gordon A.
Wall, Esq.*

"You may remember whilst at your home I mentioned I hoped to be able to start a Film publicity discography; well, I finally got the job done - -The enclosed sheets give all the information I have been able to acquire - said information was supplied from the largest collections of that type of record that I know of, in the entire world - I.E. Jack Souther, Howard Levine, George McCabe, and my own. IT IS NOT TO BE TAKEN AS A COMPLETE DISCOGRAPHY OF FILM EXPLOITATION AND PROMOTIONAL RECORDINGS. I am hoping that when published in BINGANG (if you think it worthy) (*Of course we do, Gordon!*) that collectors will share their additional knowledge with us so as finally, we will have enough information for a complete discography to be published, so as all BINGANG members will at least know what we are all searching for. At present we are all in the dark on that subject.

Whilst working on the film record material, I had a nightmare on golf - I was in USA playing in the BINGANG AMATEUR - the next day, I decided to sketch some of the players. I hope they give you a chuckle, and may even be something different for BINGANG. Yeah, yeah, I know I'm no Hirschfield, but who wants NINA on every sketch? (*Editor's Note: Throughout this issue, the sketches forwarded will appear, with Gordon's captions; amongst those cruelly or lovingly caricatured (you make the decision) are Mort Miller, Gordon Wall, George McCabe, Vernon Wesley Taylor, Howard Levine, Larry Kiner, Jack Souther, Bill Osborn, Ken Twiss, and John Joyce. Oh, yes, your editor is also sketchily maligned!*)

Jack Souther has suggested a form of numerical identification of all promotional records, so that there would be a uniform method of identifying these records as more and more collectors find them and add them to their collections. When more data on these records is assembled, BINGANG might print another, amplified listing and use Jack's method of identification."

(On the following pages you will find listed 96 "exploitation" or promotional records (note to Helen Tolton: Isn't your rare one listed here?) If any members have knowledge of film promotional records which aren't listed, please send us the full data - please! Ed.)

TEN INCH EXPLOITATION (PROMOTIONAL) RECORDS

ALL 10 INCH RECORDS 78 RPM

WITH EVERY BREATH I TAKE

Single sided Victor pressing (No MX no. shown)
Duet with Kitty Carlisle from sound track of
film "Here Is My Heart". White, typed label.

LOVE IS JUST AROUND THE CORNER

Single sided Victor pressing (MX 79396)
White label - black printing, such as Artist,
Title, Composer, etc. Information to be filled
in by hand. From sound track of film "Here Is
My Heart".

JUNE IN JANUARY (Duet Only) single sided Vic-
tor pressing (MX 79397) White label, black
printing, such as Artist, Title, Composer, etc.
(Information to be filled in by hand). From
sound track of film "Here Is My Heart".

RECORDED PREVIEW OF MUSIC FROM UNIVERSAL PICT- URES "EAST SIDE OF HEAVEN"

White label with gold printing - double sided
Victor pressing (MX 26445-1) This is Part I
which consists of Bing singing portions of
"East Side of Heaven", "That Sly Old Gentleman",
"Sing a Song of Sunbeams" interspersed with
dialogue by announcer John Fraser. The reverse
side of this record which is Part II is similar
in format except that it consists of Deanna
Durbin singing portions of songs from "Three
Smart Girls Grow Up".

EXPLOITATION RECORD: BING CROSBY "EAST SIDE OF HEAVEN" (MX 036088-2)

Gold Label with black printing - double sided
Victor pressing. This is side A which consists
of Bing singing portions of: "East Side Of Hea-
ven", and "Sing A Song Of Sunbeams" inter-
persed with dialogue by announcer John Fraser.
Side B consists of Bing singing portions of:
(MX 036089-1) "That Sly Old Gentleman", and
"Hang Your Heart On A Hickory Limb" intersper-
sed with dialogue by announcer John Fraser.

RHYTHM ON THE RIVER/WHAT WOULD SHAKESPEARE HAVE SAID (MX PNS 110 and PNS 111)

Songs pressed back-to-back, company unknown.
White label with black printing from sound-
track of film "Rhythm On The River".

ANGELS OF MERCY

Single sided Columbia pressing (MX PP-329)
Light blue label with typewritten information.
From sound track of the Red Cross Newsreel
short, "Angels Of Mercy".

MY MELANCHOLY BABY/ST. LOUIS BLUES

Bing only sings "My Melancholy Baby" - reverse
is by Ruth (Ruby) Elzy. (MX PP-1 and PP-4)
A Columbia pressing, back-to-back,
Light blue label with black printing. From
sound track of "Birth Of The Blues".

WAIT 'TIL THE SUN SHINES, NELLIE/THE WAITER, THE PORTER AND THE UPSTAIRS MAID (MX PP-2, PP-3)

The first song is sung by Bing and Mary Martin
The second song is sung by Bing, Mary Martin
and Jack Teagarden. Songs pressed back-to-
back by Columbia. Light blue label with black
printing from sound track of "Birth Of The
Blues".

BE CAREFUL, ITS MY HEART/HAPPY HOLIDAY (MX PP-8R & PP-9R)

Songs pressed back to back by Columbia (altho
label says Paramount Radio Recording) Brown &
white label with white and brown printing From
sound track of "Holiday Inn". The first song
is sung by Bing alone. The second is sung by
Bing and Marjorie Reynolds.

WHITE CHRISTMAS/YOU'RE EASY TO DANCE WITH

(MX PP-10R & PP-11R) Songs pressed back to back
by Columbia (although label says Paramount Radio
Recording). Brown and white label with white
and brown printing. From sound track of "Holi-
day Inn". The first song is sung by Bing and
Marjorie Reynolds. The second song is sung by
Fred Astaire alone.

SONG OF FREEDOM (MX P-32952)

Single sided Columbia pressing (although label
says Paramount Radio Recording). Brown and white
label with white and brown printing. From sound
track of "Holiday Inn".

HOW WOULD YOU LIKE TO SWING ON A STAR/GOING MY WAY (MX D-3-CB-1012-1 and D-3-CB-1013-1)

Songs pressed back to back, company unknown.
White label with black printing from sound
track of "Holiday Inn".

WELCOME TO MY DREAMS/ WOULD YOU (MX RR-13335 &

The first song is sung by Bing alone RR-13333)
The second song is sung by Dorothy Lamour alone.
Songs pressed back to back by unknown company
although label says Paramount Radio Recording.
Brown and white label with white and brown
printing. From sound track of "Road to Utopia"

AS LONG AS I'M DREAMING/SMILE RIGHT BACK AT THE SUN" (MX RR-15380 and RR-15377)

Songs pressed back to back by unknown company
although label says Paramount Radio Recording
Brown and white label with white and brown
printing. From sound track of "Welcome Stranger"

MY HEART IS A HOBO/MAKE MINE COUNTRY STYLE

(mx RR 15378 and RR-15379) Songs pressed back
to back by unknown company although label says
Paramount Radio Recording. Brown and white
label with white and brown printing. From
sound track of "Welcome Stranger"

SHE LOVES ME NOT/LOVE IN BLOOM (MX 79179)

Single sided Victor pressing. Duet with
Kitty Carlisle from sound track of film
"She Loves Me Not". White label, typewritten.

KING OF JAZZ/HEDLEY FROM "KING OF JAZZ"

Brunswick (MX B 13367A?13368A) single sided
pressing from sound track of "King of Jazz".

EAST SIDE OF HEAVEN - "EAST SIDE OF HEAVEN"

(MX P.D.S. 026445) Single sided RCA pressing
from sound track of film.

PENNIES FROM HEAVEN - "PENNIES FROM HEAVEN"

(MX OCB 4369) Double sided English Decca
Red Label, Gold type, announcer tells of
film, songs dubbed in from commercial Deccas.

TOP 'O THE MORNING - "THE DONOVANS" Double sided

KKine Lab (Australia) pressing. Side 1,
(MX 29990) Side 2, (MX 29989). White label,
black type. Kine label printed in a red box.
Both songs from sound track of film "Top 'O
The Morning".

MISSISSIPPI/SOON Single sided, Victor pressing,
(no matrix shown) from sound track of film,
"Mississippi". White label.

ROAD TO MOROCCO/PUT IT THERE, PAL Double sided

Paramount pressing (MX RR13332) (A3130) Side 2
Personality (Dorothy Lamour) from the sound track
of the film "Road to Morocco". White label, brown
type.

WELCOME STRANGER -AS LONG AS I'M DREAMING (MX RR15380)

Double sided Paramount pressing. Side 2, "Smile
Right Back At The Sun" (MX RR15377) Both from sound
track of film "Welcome Stranger". White label,
brown type.

MAKE MINE COUNTRY STYLE Double sided Paramount

Recording (MX 15379). Side 2, "My Heart Is a Hobo"
(MX 15378). Both from sound track of the film
"Welcome Stranger". White Label brown printing.

HOLIDAY INN -"SONG OF FREEDOM" Single sided

Paramount Label (P32952) Columbia pressing. From
sound track of film "Holiday Inn". White label,
brown type.

TEN INCH EXPLOITATION (PROMOTIONAL) RECORDS

ALL 10 INCH RECORDS 78 RPM

PESSIMISTIC CHARACTERS Single sided Columbia pressing (UPC775) From sound track of film "If I Had My Way". Light blue label, dark blue type.

IF I HAD MY WAY - "APRIL PLAYED THE FIDDLE" Double sided Columbia pressing (UPC9) Side 2, "Meet The Sun Halfway", (UPC 10) Both from sound track of film "If I Had My Way". Light blue label, dark blue type.

IF I HAD MY WAY MEDLEY Double sided pressing, no matrix or company given. "If I Had My Way", "I Haven't Time To Be A Millionaire", "April Played The Fiddle", "Meet The Sun Half-way", "Pessimistic Character", yellow label, black type.

MISSISSIPPI - "DOWN BY THE RIVER" Double sided pressing Victor, (MX 79505), Side 2, "Soon", (MX 79506) Both from sound track of the film "Mississippi". White Label.

"SWANEE RIVER" Single sided Victor pressing (no master given) from the sound track of film "Mississippi". White Label.

GOING MY WAY - "GOING MY WAY" Double sided Paramount pressing (D3-CB-1013) Side 2, "Swinging On A Star" (D3-CB-1014). Both from the film "Going My Way".

PARIS HONEYMOON - "I HAVE EYES" Double sided Paramount recording (MX PHS83) Side 2, "The Funny Old Hills", (PHS84) Both from the sound track of the film "Paris Honeymoon". White Label, black type.

TWELVE INCH EXPLOITATION (PROMOTIONAL) RECORDS

ALL 12 INCH RECORDS 78 RPM
EXCEPT AS NOTED

THE BIG BROADCAST - Single sided Victor pressing recorded August 7, 1932 (MX 68378-2) hand written white label. Dialogue with Stuart Erwin, followed by Bing singing "Here Lies Love". Promotional record for the film "The Big Broadcast".

THE BIG BROADCAST - Single sided Victor pressing recorded August 7, 1932 (MX 68379-1) Hand written label, white. Announcer, Sam Coslow, introduces Bing, who sings "Please". Promotional record for the film "The Big Broadcast".

COLLEGE HUMOR- Transcription A, single sided Victor pressing recorded May 11, 1933 (MX 68471). Rubber-stamped white label. Paramount Chorus sings "Play Ball" and "Alma Mater" which is followed by Jack Oakie, Richard Arlen, and Bing singing "Down The Old Ox Road". Promotional record for the film "College Humor" with announcer.

TOO MUCH HARMONY Transcription No. 1 -Single sided Victor pressing (MX A 8537) Rubber-stamped white label. Bing sings "Thanks" and "Bucking the Wind". Promotional record for film "Too Much Harmony", with Announcer.

TOO MUCH HARMONY Transcription No. 2-Single sided Victor pressing (MX A 68536) Rubber stamped white label. Bing sings "The Day You Came Along". Then the announcer has dialogue with Jack Oakie and Bing, followed by Bing, Jack Oakie and Skeets Gallagher singing "Boo Boo Boo". Promotional record for film "Too Much Harmony", with announcer.

WE'RE NOT DRESSING Reel 1/Reel 2 -Double sided Victor pressing. (MX A 79121/A79122) Rubber stamped white label. On the first side (Reel 1) Bing sings "Once In A Blue Moon"; Ethel Merman sings "It's Just A New Spanish Custom"; and Bing sings "Love Thy Neighbor". Songs taken from the sound track, with announcer. On the second side (Reel 2) Bing sings "May I", (different from the sound track) and "I Positively Refuse To Sing", which is the opening of a medley including "Who's Afraid Of The Big Bad Wolf", "Annie Doesn't Live Here Anymore", and "The Last Round-Up". Songs taken from film sound track, with announcer.

IT'S EASY TO REMEMBER Single sided pressing, company unknown (MX B-1976A). White typewritten label. From sound track of film "Mississippi".

WITHOUT A WORD OF WARNING / MY HEART AND I Double sided pressing, company unknown (MX90294/90296) White typewritten labels. From sound tracks of films "Two For Tonight" and "Anything Goes", respectively.

THE HOUSE JACK BUILT FOR JILL Single sided pressing company unknown, no matrix number shown. Bing and Frances Farmer duet. Recorded for the film "Rhythm On The Range", this song was not used in the released print.

BLUE HAWAII / SWEET IN THE WORD FOR YOU Double sided pressing by unknown company, (MX9192-1/09193-1) White typewritten labels. Both songs from the sound track of film "Waikiki Wedding".

YOU'RE A SWEET LITTLE HEADACHE / JOOBALAI Double sided pressing, company unknown (MX PMS 85/86) White labels black printing. Both songs from sound track of film "Paris Honeymoon".

THE STAR MAKER Single sided Victor pressing (Ser.#244) White label with black printing which reads: Music from "The Star Maker" with sincere good wishes to my fellow Paramanteers of 1939-40 This is all printed above the hole at the center of the record. Below the hole is a signature-facsimile of "Bing Crosby". The record opens with the announcer followed by some remarks by Bing. Then Bing sings "Go Fly A Kite"; "If I Was A Millionaire"; "I Wonder Who's Kissing Her Now"; "School Days"; "Go Fly A Kite". Songs taken from film sound track, with announcer.

THE MOON AND THE WILLOW TREE / TOO ROMANTIC Double-sided pressing (company unknown) (MX PMS 102/103) White labels with black printing. Dorothy Lamour sings the first song alone. Bing and Dorothy Lamour sing a duet on the second song. Both songs from the film sound track of "Road To Singapore".

ROAD TO MOROCCO 33 1/3 RPM Double sided World Broadcast System pressing (MX HI 3008 A 11, and HI 3009 A 11) Paramount Radio Recording-Brown and white label with white and brown printing.

This 33 1/3 RPM records consists of two "bands" on each side. On the first side, Bing sings "Moonlight Becomes You" and "Ain't Got A Dime To My Name". On the second side Dorothy Lamour sings "Constantly" and Bing and Bob Hope sing "Road To Morocco". All songs from film sound track. 33 1/3 RPM.

THE GREAT JOHN L. Single sided Victor pressing. (MX NDS-4C-3202-1) Yellow label with blue printing. This "continuous- performance" promotional record contains Opening remarks by Bob Hope; Scene: Bing, Frances Langford; Scene, Bob Hope, Bing, Frank Sinatra; "A Friend Of Yours", sung by Bing.

TWELVE INCH EXPLOITATION (PROMOTIONAL) RECORDS

ALL 12 INCH RECORDS 78 RPM

EXCEPT AS NOTED

FRIENDLY MOUNTAINS/THE KISS IN YOUR EYES Double sided pressing (MX RL 5621 RR 16173/ RL 5622 RR 16174) Paramount Radio Recording - Brown and white label with white and brown printing. Pressing company unknown. Both songs from sound track of "Emperor Waltz".

DIXIE - "KINDA PECULIAR BROWN" Single sided Columbia pressing (matrix unknown) Deleted from film "Dixie" Light blue label, dark blue type.

EAST SIDE OF HEAVEN - "EAST SIDE OF HEAVEN" Single sided Victor pressing (B7319) Bing introduces song not from the sound track, white label.

HERE COME THE WAVES - "ACCENTUATE THE POSITIVE" Double sided Kine Lab (Australia) pressing (MX25469). Side 2, "I Promise You" (MX25468) Duet with Betty Hutton from soundtrack of film "Here Come The Waves" - white label, black type Kine Lab in red box.

ROAD TO RIO - "APALACHICOLA, FLA." Double sided Kine Lab (Australia) pressing (MX27630): side 2, "You Don't Have To Know The Language" (with Andrews Sisters) - (MX 27631) Both from sound track of film "Road to Rio" white label, black type Kine Lab in red box.

GOING MY WAY - "DAY AFTER FOREVER" Single sided Kine Lab (Australia) pressing (MX 23757) From the sound track of film "Going My Way" white label, black type, Kine Lab in red box.

WELCOME STRANGER - "MY HEART IS A HOBO"/"SMILE RIGHT BACK AT THE SUN" Double sided Kine Lab (Australia) Recording (MX 26972); Side 2, "Make Mine Country Style" (MX 26973) All from the sound track of film "Welcome Stranger" - white label, black type, Kine Lab in red box.

ROAD TO SINGAPORE - "CAPTAIN CUSTARD" Duet with Bob Hope) Single sided Kine Lab (Australia) Recording (MX 14732) white label, black type, Kine Lab in red box.

HERE COMES THE GROOM - "SPOT ANNOUNCEMENTS" Film "Here Comes The Groom" Single sided Paramount Recording (CH917) white label, brown type. 33 1/3 RPM.

RIDING HIGH - "RIDING HIGH" Single sided Paramount Star Interview recording (UR116123) on which Bing sings "Sunshine Cake", "The Horse Told Me", songs from the sound track of film "Riding High" white label, brown type. 33 1/3 RPM.

TOP O' THE MORNING - "TOP O' THE MORNING" Single sided Paramount Star Interview recording (RL13113A) Song from the sound track from film "Top O' The Morning", white label, brown type. 33 1/3 RPM.

RHYTHM ON THE RANGE - "EMPTY SADDLES" - Single sided Victor recording (97561) from sound track of film "Rhythm On The Range" - white label.

ROAD TO RIO - "BUT BEAUTIFUL" Double sided Paramount Recording (P18); Side 2, "You Don't Have To Know The Language" (with Andrews Sisters). Both songs from sound track of film "Road To Rio" white label, black type.

BIG BROADCAST OF 1935 - "I WISHED ON THE MOON" Single sided Victor Recording (90143) from sound track of film "The Big Broadcast of 1935" - white label, black type.

HOLIDAY INN - "WHITE CHRISTMAS" Duet with Marjorie Reynolds Double sided Columbia recording (PP331); Side 2, "Let's Start The New Year Right" (PP332) Both from sound track of film "Holiday Inn". White label, black type.

ROAD TO SINGAPORE - "TOO ROMANTIC" Double sided Paramount recording (PNS103); Side 2, non-Bing. From sound track of film "Road To Singapore" - white label, black type.

TWO FOR TONIGHT - "TWO FOR TONIGHT" Double sided Victor Recording (90294); Side 2, "Without A Word Of Warning"/ "From The Top Of Your Head" (90295). All songs from the sound track of film "Two For Tonight". White label.

THE STARMAKER - "GO FLY A KITE" Double sided, company unknown (MX 237) Side 2, "Still The Bluebird Sings" (MX238) both from sound track of film, "The Starmaker".

THE STARMAKER - "STILL THE BLUEBIRD SINGS" Double sided, recording company unknown (MX242); Side 2, "I Wonder Who's Kissing Her Now" (MX243). Both songs from the soundtrack of film "The Starmaker". White label.

PARIS HONEYMOON - "YOU'RE A SWEET LITTLE HEADACHE" Double sided Paramount recording (PNS85); Side 2, "Joo Balai" (PNS86) Both from sound track of film "Paris Honeymoon". white label, black type.

HOLIDAY INN - HAPPY HOLIDAY" (Duet with Marjorie Reynolds) Double sided Columbia Recording (P334); Side 2, Non-Bing. From film sound track "Holiday Inn" white label, black type.

HOLIDAY INN - "I'LL CAPTURE YOUR HEART" Double sided Columbia recording (P335) Side 2 is non-Bing. From sound track of film "Holiday Inn". White label, black type.

A CONNECTICUT YANKEE IN KING ARTHUR'S COURT - "ONCE AND FOR ALWAYS" (Duet with Rhonda Fleming) Double sided Paramount Recording (MX406). Side 2, non-Bing. From the sound track of the film "A Connecticut Yankee In King Arthur's Court". White label, brown type.

SIXTEEN INCH EXPLOITATION (PROMOTIONAL) RECORDS

ALL 16 INCH RECORDS ARE

33 1/3 RPM

RHYTHM ON THE RANGE -Single sided Electrical Transcription Victor pressing (MX 1044). Gold label with black printing. This transcription was specially prepared for radio play, with announcer Gayne Whitman, introducing the songs. Bing sings "Empty Saddles" and "I Can't Escape From You". Bing and the entire company sing "I'm An Old Cow Hand". Songs from the film sound track.

WAIKIKI WEDDING - Single sided Electrical Transcription Victor pressing (MX09280) Gold label with black printing. This transcription was specially prepared for radio play, with announcer Gayne Whitman introducing the songs. The program ran as follows: Opening remarks by Bing; "Sweet Leilani" by Bing; "In A Little Hula Heaven" Bing duets with Shirley Ross; "Blue Hawaii" by Bing; "Okolehao" by Martha Raye; "Sweet Is The Word For You" by Bing. All of the songs are from the film sound track of "Waikiki Wedding".

SIXTEEN INCH EXPLOITATION (PROMOTIONAL) RECORDS

ALL 16 INCH RECORDS ARE

33 1/3 RPM

DOUBLE OR NOTHING - Single sided Electrical Transcription Victor pressing (MX PMS 97) Gold label with black printing. This transcription was specially prepared for radio play, with announcer Gayne Whitman, introducing the songs. The program runs as follows: Opening remarks, Bing; "It's The Natural Thing To Do" by Bing; "All You Want To Do Is Dance", Bing; "Smarty" by Bing; "After You", Frances Faye, Martha Raye, Bing; "The Moon Got In My Eyes", Bing. All songs taken from the film sound track.

THE STAR MAKER - Single sided Electrical Transcription Victor pressing (MX PMS 264) Gold label with black printing. This transcription was specially prepared for radio play, with announcer Gayne Whitman introducing the songs. The program runs as follows: "A Man And His Dreams", Bing; "If I Was A Millionaire", Bing; Un-named classical selection sung by Linda Ware; "Go Fly A Kite", Bing; "Still The Bluebird Sings", Bing. All songs taken from the film sound track.

ROAD TO SINGAPORE - Single sided Electrical Transcription Victor pressing (MX PMS 0425) Gold label with black printing. This transcription was specially prepared for radio play, with announcer Gayne Whitman, introducing the songs. The program runs as follows: "Kaigoon", Chorus; "Too Romantic", Duet, Bing and Dorothy Lamour; "The Moon And The Willow Tree", Dorothy Lamour; "Sweet Potato Piper" Bing. The songs, and the scenes interspersed between the songs are all taken from the film's sound track.

ROAD TO ZANZIBAR - Single sided Electrical Transcription Columbia pressing (MX PP-81-X) Light blue type-written label. This transcription was specially prepared for radio play, with announcer Wendell Niles introducing the songs. The program runs as follows: "You Lucky People, You", Bing; "You're Dangerous", Dorothy Lamour; "African Etude", Bing and Chorus; "It's Always You", Bing. Songs from film sound track.

ROAD TO MOROCCO - Single sided Electrical Transcription (Company unknown) (MX HH 3006 A 11) Blank white label. This transcription was specially prepared for radio play, with announcer Ken Carpenter introducing the songs. The program runs as follows: "Road To Morocco", Duet, Bing and Bob Hope; "Constantly", Dorothy Lamour; "Ain't Got A Dime To My Name", Bing; "Moonlight Becomes You", Bing. Songs from film sound track.

THE GREAT JOHN L. - Double sided Orthocoustic Radio Recording Victor pressing (MX ND5-MM-4491-1) side 1. Brown and beige label with brown printing. This transcription consists of songs and scenes with Bing, Frances Langford, Frank Sinatra, Linda Darness, and Bob Hope. Songs sung are: "A Friend Of Yours", Bing; "When You Were Sweet Sixteen", Frances Langford and Bing; "A Perfect Gentleman", Bing; "A Friend Of Yours", Bing. Promotional record for the film "The Great John L." Side 2, (MX ND5-MM-4492-2) Similar to first side, with mostly the same people, except that it consists of five one-minute spots. The rest is talk. Promotional record for the film "The Great John L."

THE GREAT JOHN L. - Single sided Orthocoustic Radio Recording Victor pressing (MX ND5-MM-4875-12) Brown and beige label with brown printing. Same people and similar format as on previous record. The songs are: "When You Were Sweet Sixteen", Frances Langford and Bing; "A Friend Of Yours", Frank Sinatra; "A Perfect Gentleman", Bing; "When You Were Sweet Sixteen", Bing. Promotional Record for the film "The Great John L."

OUT OF THIS WORLD - Double sided pressing, company unknown (MX RR 12383) Side 1. Paramount Radio Recording, brown and white label with white and brown printing. Scenes from film sound track with Eddie Bracken, Veronica Lake, Dinana Lynn, Cass Daley. Bing doesn't get label credit, but between scenes he is heard singing "Out Of This World", "I'd Rather Be Me", and "June Comes Around Every Year".

Side 2, (MX RR 123484) Four "bands" on this side repeating Bing's songs from side 1, plus one Cass Daley song. Songs taken from film's sound track.

ROAD TO UTOPIA - Double sided pressing, company unknown. (MX RR-13374-A) Side 1. Paramount Radio Recording - brown and white label with white and brown printing. Songs and scenes from film sound track. The songs are: "Personality", Dorothy Lamour; "Would You", Dorothy Lamour; "Welcome To My Dream", Bing; "Put It There, Pal", Duet, Bing and Bob Hope. Ken Carpenter, announcer. Side 2, (MX RR-13375-A) Eight spot announcements, promoting film, with Bing, Bob Hope, and Dorothy Lamour.

THE BELLS OF ST. MARY'S - Double sided pressing, company unknown (MX BL 6427 -2), Side 1. American Broadcasting Co., Inc. White label with blue printing. Two five-minute musical shows. Bing sings: "The Bells Of St. Mary's"; "Adeste Fideles"; "Aren't You Glad You're You". Side 2 (MX BL 6428-2) Complete fifteen-minute musical program. Bing sings the same three songs from side 1. All are from the film sound track.

THE BELLS OF ST. MARY'S - Double sided Orthocoustic Radio Recording Victor pressing (MX D5-MM-1050-1), Side 1; (MX D5-MM-1051-1), Side 2. Brown and beige label, with brown printing. Each side has eight one-minute spot announcements, promoting the film.

BLUE SKIES - Double sided pressing, company unknown. (MX RR-15088) side 1. (MX RR-15089), Side 2. Side 1 contains seven "banded" musical selections from film sound track. Bing sings: "Blue Skies"; "Getting Nowhere"; "All By Myself". Side 2 contains six "banded" musical selections from the film sound track. Bing sings: "See You in C-U-B-A" (with Olga San Juan); "Little Things In Life"; "Not For All The Tea In China"; "Russian Lullaby"; "You Keep Coming Back Like A Song".

SING YOU SINNERS - Double sided Paramount pressing (PMS 192) No information on song titles, most likely from sound track.

HOLIDAY INN - Double sided, company unknown (PPT B 17) No information on song titles, most likely from film sound track.

BIRTH OF THE BLUES - Double sided Columbia Recording Paramount on label (PP793) Scenes and songs from sound track white label, brown over-print.

WELCOME STRANGER - Single sided Paramount recording (RR15399) Joan Caulfield is interviewed with highlights of songs and scenes from the soundtrack.

PARIS HONEYMOON - Single sided Victor pressing (8222) Songs different version of "I Have Eyes", "Funny Old Hills", "You're A Sweet Little Headache". Scenes from sound track, Gold label, black type.

GOING MY WAY - One -third of a Century Anniversary. Double sided Victor pressing (RR16206) scenes from sound track.

EMPEROR WALTZ - Single sided Victor recording (RR16206) Scenes and songs from film sound track. Gold label, black type.

TOP O' THE MORNING - Single sided Thaddeus Suski Productions (L26601) All songs and scenes from sound track. White label, red, black and blue printing.

EMPEROR WALTZ - Single sided Kine Lab (Aust.) (MX C94) Phillip Lewis, announcer. Scenes and songs from sound track. White label, black type.

DIXIE - Single sided Kine Lab (Aust.) (MX C71) Phillip Lewis, announcer. Scenes and songs from film sound track. White label, black type, red box.

A CONNECTICUT YANKEE IN KING ARTHUR'S COURT - Single sided Kine Lab (Aust.) (MX C137) Phillip Lewis, Announcer. Scenes and songs from film sound track. White label, black type, red box.

DOCTOR RHYTHM - Single sided Victor recording (P167) Jay Whitman announcer. Scenes and songs from sound track. White label, black type, red box.



Bing.....When he got away last week, disconnected melodies jumped all over meand I'll bet over millions of people all over the world. Not only his songs, though of course his songs...but fragments, like so: The phone number of a girl I haven't seen in 25 years.....a fraternity dance in Albany where I saw the girl whose number I remembered on Friday afternoon when Bing.....

Of course, he changed the whole course of pop singing and yet in his duos with Jolson and Armstrong, he flowed perfectly, moving the old stuff around like a great control pitcher....and always managing, in that casual way, to take the center, and hold it. When he went one-on-one with Sinatra particularly in the movie "High Society", he simply wiped out Sinatra - took him at the first glance, though Frank was at his peak, and Bing was supposedly over the hill. Of all the great stars he sang with - it's funny how few of the ladies come to mind - the only one he didn't shade was Johnny Mercer....but then, no one could touch up Johnny Mercer, who broke the mold himself. They did a TV show together years ago and if some tasteful, enterprising producer could only do a replay we'd see the best musical evening television ever made.

And now, alas, where is Bing and Al and Johnny and Louis?

From a newspaper column on the occasion of Bing's death-ZALE

Bing's Huckleberry Friend

When a personality has been as much in the public eye as Bing Crosby has for over fifty years, the point is eventually reached when one thinks that everything that could be written about him, both fact and fiction, has been written.

In an effort to see Bing from a somewhat different angle, the following is an attempt to approach by way of a brief look at one of his friends and contemporaries, one Johnny Mercer, composer, vocalist and most of all, lyricist.

a tribute from vern rasey

Born in Savannah, Georgia, November 18, 1909, John Herndon Mercer wrote his first song when he was 15. By the time he was 20, he was in New York, in search of a stage career. With notable lack of success here, he became a runner on Wall Street and returned to writing songs in his spare time. He tried for a job in the Garrick Gaieties and didn't make it as an actor, so he instead sold them a song. Ginger Meehan, a dancer in the Gaieties who had had a few dates with Bing Crosby earlier, became Mrs. Mercer in 1931.

But now we must backtrack to when Crosby, Rinker and Barris split from the Paul Whiteman Orchestra to stay on the West Coast. Whiteman picked up another male trio and, since he owned the name, used them as his Rhythm Boys. A short time later he held singing contests for possible replacements, and John was one of the winners. Time passes, and during the next year, while waiting to hear more from Whiteman, Mercer wrote words for a tune by a young lawyer from Indiana. The tune became *Lazybones* and the lawyer, Hoagland Carmichael, quit lawyering to become a full-time songwriter. This got a rise out of Whiteman and Mercer was called, first as one of the third Rhythm Boys, then to lead singer, announcer and songwriter on Whiteman's radio broadcasts. He wrote "something every week" during 1933 and 1934. He later sang with the orchestras of the Dorsey Brothers, Bob Crosby, and Benny Goodman.

The Mercers moved to Hollywood in 1935. Johnny wrote for the movies and his output was unbelievable, in quantity but even more noticeably in quality. As a direct quote: "My first big song for Hollywood was *I'm An Old Cowhand*, which Bing Crosby put in a picture called RHYTHM ON THE RANGE. That was really how I got my foot in the door". That foot stayed in the door for the next forty years.

Johnny appeared as a vocalist on records with Bing on only seven selections. Four were Mercer tunes, with a fifth, *Mr. Gallagher and Mr. Shean*, using special lyrics by Mercer. He was at the session when Bing, Satchmo and Billy May did the album which includes *Lazy River*, and couldn't control his enthusiasm in the middle of the group chorus when he contributed just seven words to make it, in my book, immortal. If you are intrigued by special lyrics, borrow a copy of a long out-of-print TWO OF A KIND which he did with Bobby Darin on ATCO. Or lend an ear to the Mills Brothers' recording of *Glow Worm*, lyrics Johnny wrote in 1952 to a

composition which was then over 50 years old. No one could have done it better!

In 1939 Johnny and Ginger's first child, and only daughter, Amanda, was born. On January 24, 1942 Bing recorded Johnny's loving salute to his little girl, *Mandy Is Two*, which sparkles with that special tenderness that so often exists between a father and daughter. It never really became a big seller for Bing - I suspect strongly Bing did it as a special treat for a friend he called "Mr. Verseable": but who knows what might have happened if it had been backed with another Mercer song from the same recording session, *Skylark*? The Mercer family was soon made complete with the arrival of son Jeff.

The year *Mandy Is Two* was recorded, Johnny and music store owner Glenn Wallichs founded Capitol Records with financial backing from songwriter-turned-movie director, Buddy DeSylva. Johnny was in charge of artists and repertoire and probably to keep start-up costs to a minimum, the new company's first release was *Strip Polka*, words, music, and vocal by one J. Mercer. It was a hit, and they were off and running. He signed Paul Weston, then snagged Weston's wife Jo Stafford, talked Peggy Lee out of retirement and soon added Nat Cole, Margaret Whiting, Andy Russell, The Pied Pipers, Betty Hutton, Ella Mae Morse, Freddy Slack, Stan Kenton, Gordon MacRae, Kay Starr, Nellie Lutcher, **Dean Martin, Benny Carter**, and among others, three of his former bosses, Paul Whiteman, Bob Crosby, and Benny Goodman. And Johnny's vocals, each one obviously done for kicks, were sandwiched in with the other releases. His musical guidance and knowledge had RCA and Columbia wondering what had happened to their monopoly. Then, in 1948 he walked away from it all, explaining "Capitol suddenly got too big. It just wasn't fun any more".

Capitol put together an album of Sinatra doing *The Select Johnny Mercer*, and Ella Fitzgerald did *The Johnny Mercer Songbook* on Verve. Decca should have - and EMI still could - put together some sort of a tribute to the duo, more than just *Mr. Crosby and Mr. Mercer*, since a quick trip through the titles listed in BING-JUST FOR THE RECORD, gave me well over 50 Mercer lyrics, with five of them recorded twice, and one of them three times! Bing included one on what was to become his last album, BBC's THE FINAL CHAPTER.

Larry Kiner has put together some fine Totems and Spokanes gleaned from Bing's radio shows, but I've waited in vain for something covering Mercer's many guest shots with Bing. There were many, and the banter that went on between the two is as worthy of preservation as the wealth of special lyrics Johnny did so many of for the occasions. They were both so very aware of the other's talent and professionalism, and so obviously enjoyed working together that you can catch yourself listening with a large grin. As Bing told Ken Barnes, "I love Johnny's singing! True, he hasn't got a great voice, but he has a very good style. Wonderful phrasing. He makes you smile when he sings. He really is a sort of Huck Finn, the way he sings and the way he writes."

The Crosby and Mercer families were close enough that when Mercer started his special Christmas poems to replace the usual cards in the late 30s, each of which was a pure gem of clever rhyming of the names of his close friends, laced with his infectious, wry humor, Bing and Dixie were among the honored. These holiday poems and Crosby's inclusion in them continued to the mid-70s, and many have been included in a recent book by Ginger Mercer and Bob Bach, *OUR HUCKLEBERRY FRIEND*, which I recommend wholeheartedly.

Bing recorded, according to JUST FOR THE RECORD, 2,321 songs; Johnny wrote the lyrics to over 2,000 songs, and in addition, the music to many of them. And he didn't do words for only one composer. He worked with Richard Whiting, Harry Warren, Harold Arlen, Jimmy Van Heusen, Jerome Kern, Victor Schertzinger, Hoagy, Rube Bloom, Walter Donaldson, Arthur Schwartz, Jimmy McHugh, Gene DePaul, Mancini and on and on, all the greats. Alec Wilder spoke highly of Mercer's "witty, romantic, loving lyrics", elsewhere calling them "sparkling, evocative, bittersweet, profound." For years there was a radio show called YOUR HIT PARADE, which played the ten most-heard songs of the week. One week in 1942, Johnny could claim four of these top ten: *Tangerine*, *I Remember You*, *Skylark*, and *Blues in the Night*, all of which stand today as standards, and as classics.

How could he do it? "I love the craft of songwriting" was his explanation. Back when poetry had to rhyme, his lyrics were called at one time or another clever, sad, sentimental, flip, moving, sophisticated, original, imaginative, infectious, lighthearted, relaxed, effective, simple, and most of all, unique. If you want his version of how to do it, listen to Bing sing another of his words-and-music ones, *Little ol' Tune*. But don't believe it's all that simple. The quality of his work reflects the fact that he takes the lyric form extremely seriously. In an interview with Gene Lees, Johnny said, "I started out just wanting to be a success, but you reach a point where you begin to feel responsible, to yourself and to those who like you. You have to just go ahead and write your best. There will be those who understand and think what you do is important poetry, and there will be others who will simply be pleased, and enjoy it, and that's fine.... I try to keep my work honest and clean." Some of his work sheets are reproduced in the above-mentioned book and certainly bear out his feeling responsible.

He often wrote with phenomenal speed. By his own estimate, he wrote *I Remember You* to Victor Schertzinger's music in 10 minutes, with no re-writing necessary. Words to *Accentuate the Positive* were written while he and Harold Arlen were driving from Arlen's home to the studio where Bing was making *HERE COME THE WAVES*. He heard Lionel Hampton play his *Midnight Sun* on the car radio driving home from Palm Springs one morning, and wrote the entire lyric before he arrived. He caught the night train to Chicago for an appearance on the Benny Goodman radio show, couldn't sleep, and wrote *I Thought About You* to pass the time, then said "the lyric had nothing exceptional about it." He woke up in the middle of the night at home with both the words and music to *Something's Gotta Give* running through his head, scribbled them down on a pad and went back to sleep.

Andre Previn, with whom he wrote *Good Companions*, says "his undue modesty was ridiculous!" And added "This - from the man who has provided more words for more singers than any five men in the business!"

I'm Old Fashioned Johnny called "just a fair lyric", but listen to Dinah Shore's rendition, if you're so lucky; sheer magic! He sounded almost embarrassed when he said about *Dream*, as lovely and appropriately dreamlike a melody as one could wish (again, words and music, both!) "The music is kinda *Whispering*, sideways.... you can hum either one along with the other."

Alistair Cook said "There has never been a lyric writer who was more of a genuine poet. He wrote the American idiom in such an effortless, believable way that his inventive word couplings became the American idiom." Certainly no lyricist ever went to such infinite pains to provide such perfect matching of word to note and continuity. Every word seems to be the only word that would fit so precisely right. Far an example, see *Spring, Spring Spring*, from *SEVEN BRIDES FOR SEVEN BROTHERS*. Truly unbelievable!

Johnny received 18 Academy Award nominations, and four Oscars for *On The Atchison, Topeka, and the Santa Fe* in 1946, *In The Cool, Cool, Cool Of The Evening* in 1951, *Moon River* in 1961 and *The Days Of Wine And Roses* in 1962. When Oscar Hammerstein's *The Last Time I Saw Paris* won the Oscar in 1941 over Johnny's *Blues In The Night*, Hammerstein sent the message "Tell Johnny he was robbed!"

The Johnny Mercer Room at the Pullen Library, Georgia State University in Atlanta, opened in April 1982. Like the Bing Room at Gonzaga in Spokane, it rates a leisurely, loving visit.

Johnny died in Los Angeles June 25, 1976, and is buried in his beloved red earth of Georgia. Our President at that time wrote: "He had a special warmth. He sang his wonderful songs and we listened as his music caught the precise mood of the moment. Johnny Mercer had a gift all could enjoy. He will be long remembered."

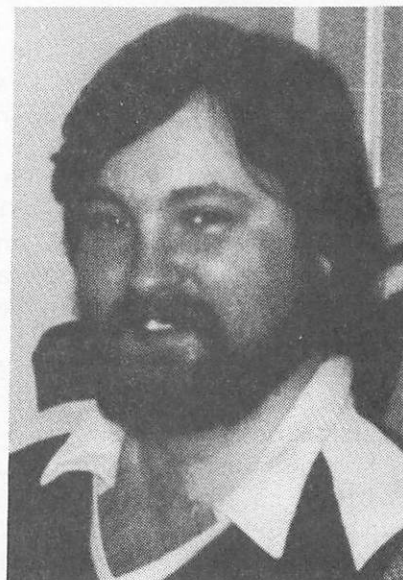
I would change only the final sentence, to "He will never be forgotten."

AT THE MOVIES - -

mark scrimger

WITH BING

That paragon of collectors, MARK SCRIMGER, offers another look into his vast warehouse of knowledge of things Crosby, and reveals more sources of material to spice-up your collection. Mark speaks whereof he knows, for he possibly has the widest-ranging collection of off-beat items you could hope to dream of. Who else has his very own quilt, with each of Bing's Golden Records represented by its own quilted block? Who else turns up charm bracelets with Bing's likeness dangling thereon? In any case MARK has one characteristic which makes him of great value to BINGANG and all its readers: He is willing to share his knowledge with those who need his "expertise" to guide them in building up a meaningful and satisfying collection of Crosbyana. Read on below, in MARK's own words:



Even though he started out as a band singer, and parlayed it into a magnificent fifty-year recording career, I feel safe in saying that Bing is primarily remembered as an Oscar-winning movie star by most people (club members excepted). His easy-going style and unique personality made him a natural for the screen and his long, illustrious career in films is testimony to this fact. Of course, being one of the world's greatest singers didn't hurt, but being a popular singer wasn't always an automatic guarantee of success: witness the rather mediocre screen careers of Al Jolson, Dick Haymes, Frank Sinatra, Mario Lanza, just to name a few. In this article, I'll discuss the collectibles generated as a result of Mr. Crosby's film work.

The first and most obvious thing to collect would be the films themselves. With the advent of home video recording machines, this area of collecting has really been simplified over the last five years or so. Eight millimetre and 16 mm prints of films are very bulky to store and show, and are very perishable, but the video cassette puts copies of Bing's films within monetary reach of most collectors. After the initial investment in a VCR, most of the films can be had for the price of a blank cassette if you tape them off your own television. Pre-made tapes would be more desirable, however from a quality standpoint and because of the danger of the film's being edited to fit TV time slots (the songs are usually the first things to go). Unfortunately, I have read somewhere that Paramount, for various reasons, was reluctant to put its old catalogue on cassette, so very few Crosby titles are on the market. The only ones I have seen advertised are *Pennies From Heaven*, *Going My Way*, *The Country Girl*, *That's Entertainment*, and a tape of four of the *Mack Sennett Shorts*. There may be a few others.

A lot of promotional material was created as a result of the original release, or re-release of Bing's feature films. This would include items like lobby cards, posters, stills and press books. Except for the stills, most of these collectibles command reasonably high prices primarily due to the age of most of Bing's films. Most of the posters offered for sale are called "one sheets" and measure 27" by 41". Unless you live in a warehouse, this type of thing is hard to display, and is an expensive item to buy and then store, folded up, in a drawer. The lobby cards were issued in sets of eight and depict scenes from the movie along with the credits. They measure 11" by 14" and are of a more manageable size. The catch here is quantity. Having starred in over sixty films means there were a minimum of 480 different cards produced. The going price from dealers seems to be anywhere from \$5.00 to \$20.00 each, so you're probably better off to buy and collect just a few representative examples from your favorite Crosby movies.



Unlike the movies which they represent, these lobby cards were all in gorgeous, bright colors. Mary Carlisle was one of Bing's favorite "Marys", as, I confess, also mine. The Janet Waldo of *The Star Maker* may be remembered by buffs of early radio as Corlis Archer. Bing's co-workers included those on their way up, as well as those who had been there once, and were content to be comfortable in secondary roles.

Press books are collections of advertising material and promotional ideas for use by theater owners to bring the moviegoers in to see the latest Crosby release. They seem to be moderately priced when you run across them, but they usually have sections cut out of them for use in newspaper ads. Glossy 8" by 10" photographs called stills seem to be the most commonly found item in this category. However, because Bing does not have a large cult following like Humphrey Bogart, Marilyn Monroe, or Shirley Temple, there is not quite the selection of photos we Crosby collectors would like to see. I'm sure many more would be made available if there were a bigger demand for them. Originals with captions are hard to come by but fortunately, these photographs are also easy to reproduce. Just make sure you pay accordingly. Locally produced promotional items like fliers, leaflets, and Bingo-card-like calenders of coming attractions are interesting and often feature pictures of Bing. The cheapest source of film ads and articles are the dozens of movie and fan magazines which flourished during Hollywood's golden decades. National periodicals like *LIFE*, *THE SATURDAY EVENING POST*, and many others had a regular movie section in which Bing made numerous appearances and full-page color movie ads were common in the advertising pages. Complete magazines are generally cheaper to buy than separate pages which have been cut and mounted by dealers. But then again, it's very time consuming to look through stacks and stacks of magazines hoping to find one odd ad or article. Cover pictures, of course, mean you've hit paydirt with very little effort. There are many different values placed on these types of items, so the price you are willing to pay depends on how badly you want to have it in your collection!

Three books dealing with Bing's films exclusively have been published. The first was the privately issued *ROAD TO HOLLYWOOD*, by English collectors Ralph Harding, Fred Reynolds, Les Phythian, and Bob Roberts. It is arranged chronologically, and includes cast lists, premiere dates, plot lines, and lists of songs featured in each movie, and whether Bing made a commercial recording of it. It is hard to believe, after reading the individual plots, that many of them could have been made into a motion picture. Generally the finished film makes much more sense, but there are some exceptions!

The second book, titled *BING CROSBY* by Barbara Bauer is a critical look at Bing's films by category (religious roles, dramatic roles, comedies, elaborate musicals, etc.) It is loaded with pictures, and the text is the author's view of Bing's movie career as seen in retrospect. I feel that some of the motivation she sees, and the philosophical messages she feels are presented in each film were probably not part of the original production plans at the studio!

The third book by Robert Bookbinder, entitled *THE FILMS OF BING CROSBY* is a much less scholarly approach. It too is full of pictures (many full page) and is a pleasure to look through. Although some production information is wrong (such as complete song

lists) and some plot sketches differ slightly from those in the *ROAD TO HOLLYWOOD*, all in all it is a rather pleasant review of Bing's Movie career. Most books on film history and movie musicals are a big disappointment as far as Crosby's material is concerned. For some unexplainable reason, they virtually ignore Bing's immense popularity with movie-goers for over three decades. His major contributions to American film are usually covered in only one or two small paragraphs.

Several of the stories from Bing's movies were put into book form, usually featuring scenes from the film. I have paperback versions of *The Bells of St. Mary's*, *Man on Fire*, and *Robin and the Seven Hoods*, and there are probably more around. The gem to look for, however, is the hard-cover novelization of *The Bells of St. Mary's*, by George Victor Martin and published by Grosset and Dunlap in 1946. It is a beautiful book with full-page illustrations accompanying the text, and sometimes super-imposed over the text. It's well worth looking for, and can probably be found at a used book store, or through a book search service.



Just Imagine! El Brendel in a picture with Bing! "If I Had My Way" had many cameo appearances by early day toplineers, who here made one of their last appearances.

"The Birth of the Blues", based lightly on the career of the Original Dixieland Jazz Band, had several actors who could play their instruments (Perry Botkin, Jack Teagarden) and some who couldn't (Bing and Harry Barris included). That's Barris with the bull fiddle above. This film gave us "The Waiter, The Porter, and the Upstairs Maid", and also utilized several old standards. Dig Bing's side-of-the-mouth bite on the clarinet reed. Well, all directors aren't also musicians!

Of course, the most important part of any Crosby picture was the songs. Music sheets from all of Bing's movies were featured in the last issue of *BINGANG*, and there are also several song folios devoted to songs from one or more Crosby movies. I'm sure every Crosby collector has a few examples in their collections.

Several different album sets of Bing's movie songs have been released over the years. The most desirable has to be the Crosbyana *GOING HOLLYWOOD*, from Australia. Records in this series feature actual sound track recordings, songs cut from various movies, and assorted short subjects and movie trailers. Since these were limited to only 99 copies they are spread out very thinly throughout Crosbydom. If you are fortunate enough to know someone having these precious discs, perhaps you can coax your friend to transpose them to cassette for you!

Only slightly less hard to come by is a complete set of Decca's *BING'S HOLLYWOOD* series. Each jacket of this 15 volume set has a different painted portrait of Bing and each record features Bing's commercial recordings of his movie songs, in chronological order. Be on the lookout for the unofficial sixteenth volume of this set. It is a pink-labeled DJ album entitled *BING'S HOLLYWOOD SAMPLER*, which features one movie song from each of the other fifteen records. Decca also issued abbreviated collections of the movie songs on both 10 inch LPs and 45 rpm boxed sets, called *COLLECTOR'S CLASSICS* with each consisting of eight volumes.

Individual soundtrack recordings and albums of movie songs were also issued (sometimes in all three speeds!) usually at the time of the film's release.

There are also many other examples of movie related collectibles featuring Bing. Keeps your eyes open because they turn up in unusual forms. The stars of *Holiday Inn* were transformed into paper dolls in a set called *HOLLYWOOD PERSONALITIES* issued in 1942. Dixie Cup lids in a set often featured portraits of movie stars with mention of their current releases. The two examples I have in my collection promote the films *Rhythm on the River* and *Just for You*. During the war years, the Hollywood Stamp Company issued at least two different Crosby stamps. One was in a set featuring screen idols grouped together alphabetically, and the other was in a set featuring pairs of Academy Award winners by year. Al Sutton has a toy wrist watch from Japan that has portraits of Bing and Ingrid Bergman set to each side of the dial.

I'm sure that there are hundreds and hundreds more items out there (hopefully in the hands of some of us deserving Crosby collectors!) They are all interesting mementos of Bing's monumental movie career and a valuable part of your collection.



Latin American film distributors were not in the habit of using the Hollywood-prepared, English language lobby cards. As in the above *Camino A Bali*, it was the artist's wont to show both Bing and Bob Hope with almond eyes - and brown ones at that! So much for the Good Neighbor Policy!

March of Events Screen and Drama

San Francisco Examiner

SUNDAY, NOV. 12, 1939

Portrait of a Royal Family

starring

Bing Crosby's Bumper Crop
of Budding Crooners

Once upon a time—or, if you prefer statistical statements, in September of 1930—Young King Croon, now known microphonically, phonographically, cinematically and racetrackically as Bing Crosby, decided to take a maid for his queen. And so he did. And her name was Dixie Lee.

And, as witness the photographic proof presented here, the king and his queen are living happily ever after. With their four little tykes that bind, Bing and Dixie are pictured at their ranch where they reside when the master isn't working in movies (his next for Paramount is "Road to Singapore"). Between the 5-year-old twint, Philip (top) and Michael, is Gary, 6; and in his mama's loving arms is the most recent addition to the Crosby clan, Lindsay, 1½.



Young King Croon was
A merry young soul,
And a merry young soul was he,
But alone on the throne,
His life was a drone
Till he married a maid named Lee.

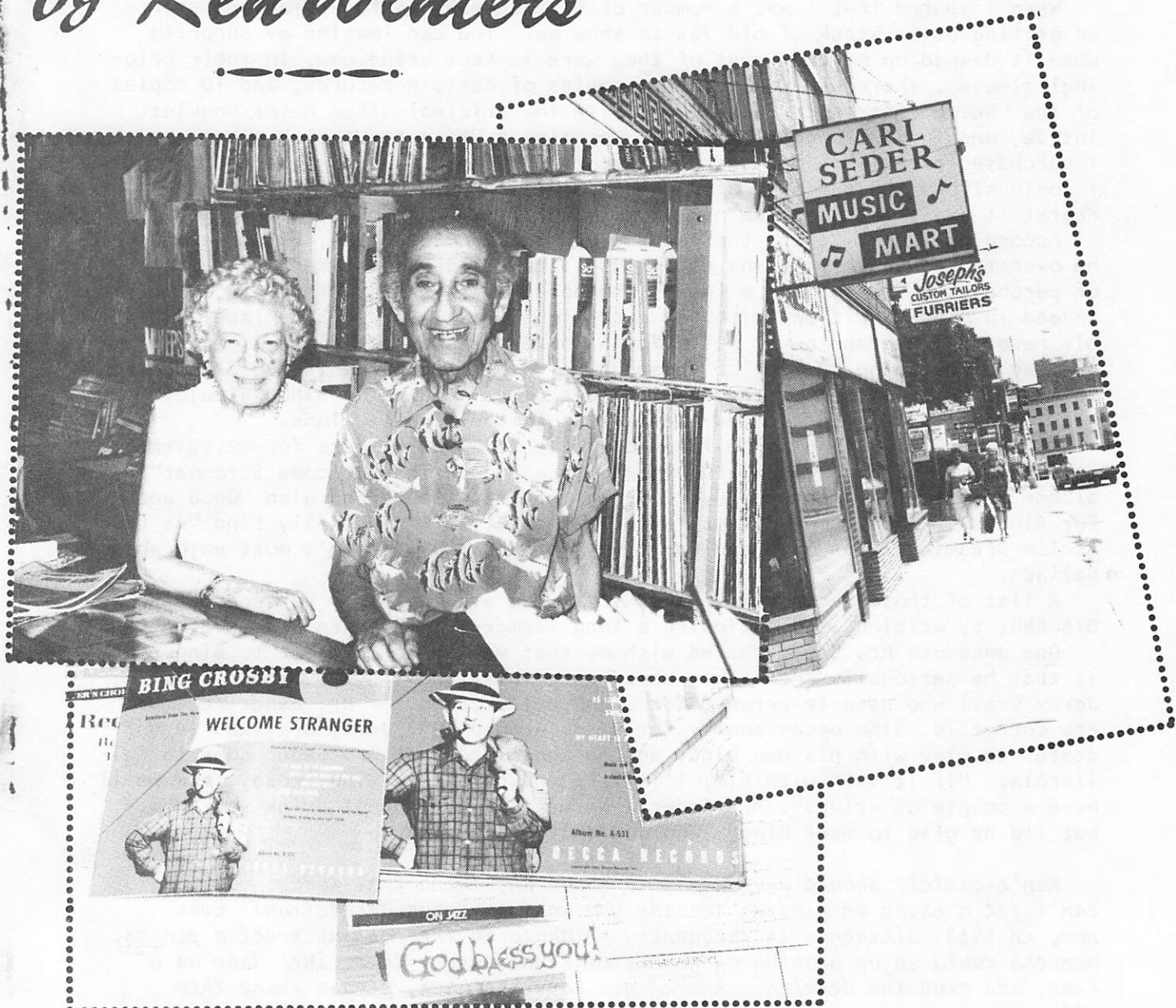
Well, his reign has been long
O'er the Land of Song,
And he feels no pangs of regret
That his fair queen and he
Have no princesses, see—
For they're raising a male quartet!

One of the windfalls Mark mentions, resulting from checking old newspapers and old magazines that run Movie news sections. Member Marlin G. Dornbush of Petaluma, CA, found this full-color, full page picture in a copy of the San Francisco Examiner of November 12, 1939. Things looked brighter for all members of the Crosby family at this time. No one contemplated writing, or reading, a book.

A Store From Another Era

Just as we were closing this issue, preparatory to taking it to the printer, the following story arrived from member Ken Winters, of North Brookfield, Mass. It so beautifully illustrates that old saw, to the effect of "Yes, Virginia, there is a Santa Claus!" that we crowded it in here. May every collector, before his collection becomes residue of an estate, experience the thrill of finding "Pure Gold", as Ken did in his search for "some good stuff" for his collection. And may we all wish the very best to Carl Seder and his good wife for taking such good care of those precious 78 rpm Deccas all these long years!

by Ken Winters



What would you say to someone who told you, "Come with me to a record shop with brand new 78s. They have brand new Sinatra, Perry Como, King Cole Trio, and lots of Bing Crosby records?" Would you believe it? Neither would I! Except that I'm the member of BINGANG who happened to discover this treasure shop on Pleasant Street in downtown Worcester, Massachusetts.

About a year ago, I decided to browse through this little record shop with all of the old record ads in the windows. I was hoping that they might have some Bing LP that I hadn't been able to find elsewhere. While looking through the limited selection of Bing LPs, all of which I already owned, I found among them a 12" 78 rpm Decca, 85001, "George White's Scandals Medley". As I continued to look around the store, I realized that the shelves on the walls were filled with used 78s, or so I thought.

As I started talking with the owners, Mr. and Mrs. Carl Seder, I began to make some amazing discoveries. First, Mr. Seder is in his mid or late eighties, depending on which of them is right. In any case, he has owned his record store for the past 63 years, since 1920. In all that time, he has had to move only twice, the last time 10 years ago when the building he was located in was demolished to make way for a modern mall.

When I shared that I was a member of Club Crosby, a "fan" club, he started getting out a stack of old 78s to show me. You can imagine my surprise when it dawned on me that most of them were in fact brand new, in their original sleeves. There were quite a few copies of certain records, and 10 copies of the "Welcome Stranger" album, all with the original album notes booklet inside, and in mint condition. There was also a "Road to Utopia" album, which I purchased along with one of the "Welcome Stranger" albums. I didn't think I could afford the purchase of Bing's "Jerome Kern" album, and will always regret it as it was gone the next time I went in.

According to Mr. Seder, the records are indeed mostly new, being records he overstocked in the 40s and early 50s. I have made a considerable number of purchases of these, and a few 45s he has, and have found them all to be indeed in mint condition. With few exceptions, mostly older blue label Deccas, his records are brand new. But a Youth Paster's funds are limited, and so instead of watching so many of these gather dust, I decided it would be great to share the excitement with you, and have other members of BINGANG enjoy picking out these records they are lacking in their collections.

Mr. Seder is willing to sell any of these to club members for \$2.00 each, so long as we order at least 10 records in a group. The "Welcome Stranger" albums are \$4.50. I have enjoyed my copy of that album, and also "Once and For Always" from a "Connecticut Yankee" immensely! I personally find "As Long As I'm Dreaming" and "Once and For Always" to be two of Bing's most enjoyable ballads.

A list of those records Mr. Seder still has available may be secured from BINGANG, by writing, and enclosing a long stamped, self-addressed envelope.

One anecdote Mr. Seder shared with me that may be of interest to Bing fans is that he personally knew a man named Jerry Graziano (show business name, Jerry Gray) who used to arrange for Glenn Miller, and, if Mr. Seder remembers correctly, also occasionally for Bing. Around 1952 Jerry Gray was in Worcester to play with his own band, and he suggested that Mr. Seder come to California. "If it's OK with him, I'll take you up to see Bing Crosby, and we'll have a couple of drinks". Mr. Seder's answer: Well, I don't drink you know, but I'd be glad to meet Bing". Who wouldn't?

Ken's article should give heart to those who think that today you just can't get a break in finding records you want for your collection! Even now, in 1983, diligence is frequently rewarded in the most unexpected places. Members would enjoy hearing of your experiences along this line; drop us a line, and give the details. And if you have pictures, please share them with us!



Bing's Decca Records Collectors Series & Miscellaneous

Wayne L. Martin

Slowly but surely, all of Bing's 78 rpm records are being listed here in the detail which has become a hallmark of Wayne's careful work.

He asks that special acknowledgement be made of the assistance received at one time or another from Ken Gray, Tim Morgereth, Bob Perkins, Mark Scrimger, Jack Souther, and Stanley Wayman. This series is so superior in content to all like compilations - all Crosby collectors owe a debt of gratitude to Wayne for his willingness to tackle so great a task, and see it through to completion!

In addition to Decca's major series (blue label Popular, black label Popular, and Personality), Bing Crosby's recordings appeared in several of the company's other series including Collectors', Specialty, Faith, and Children's series. All of these are covered in this article, in order to move the Decca project closer to completion.

The red label Collectors' Classics group, issued in the early fifties, was an important but short-lived series consisting of reissues of blue label recordings of songs from Bing's films. These were released in the 11000 numerical block. The 78 rpm issues were available only as singles pressed on unbreakable Deccalite, but the 45's could be purchased in four-record boxed sets as well as individually. An exception to this is 11048, a picture sleeve single at both speeds. Thirty-three discs were released in this group.

Going on up the numerical ladder, we find the 14500 Faith series, with purple labels, featuring hymns and other religious songs. Bing's contribution here consists of four discs offered as a boxed set of 45's, a 78 album, or singles at either speed.

The largest group of records to be considered here is the 25000 Collectors' series, comprising 68 Crosby discs, issued on a black label. Most of these were reissues of blue label or other black label recordings. A rather interesting point is that although Decca listed these discs in its catalogs as belonging to the Collectors' series, the labels did not mention this fact. Most of the labels, like several others used on 78's in the various series, are a modification of the ones used on the Personality issues, with the word Decca in serifed letters. Some of these have a star and horizontal lines under Decca where the Personality or other series notation usually appears; others leave this space blank. Some copies belonging to this series used the script label and added a star above the company name.

Not all releases in the 25000 group were reissues. Decca, plagued with a numbering system that was too tight, used what was left of the 25000 block for general issue when it ran short of numbers allotted for popular music issued in the U. S. The last five Crosby issues in this series are examples of this. Also, "Drifting and Dreaming" appeared for the first time on 25185.

The 40000 series, with maroon labels, was one of Decca's Specialty series and offered a rather odd mixture of material. The twelve Crosby discs grouped here range from duets with Bob Hope to recitations of "The Star-Spangled Banner" and "Old Ironsides."

Moving right along, we approach the 88000 Children's series, which sported what Decca

called varicolored labels. Each record was pressed with a pink and white label on one side and a yellow and white label on the other. Kiddies who couldn't read were able to tell the difference between the two sides because of the color coding. Bing is represented by five picture sleeve discs belonging to this group.

The last series to be touched on is the 12-inch 90000 Specialty group, which includes three Crosby records. Two of these are in the "Man Without a Country" set, and they carry white labels with red and black printing. The other disc contains all four parts of "The Happy Prince." Issued in a folder-type sleeve, it has varicolored labels--one side yellow and white, the other blue and white.

Many, but not all, of the records listed here were available as 45's, with the same catalog number as equivalent 78's but with Decca's usual "9" prefix. Single records that research has shown to be available as 45's have been indicated in the lists by a single plus sign after the catalog number. The 45's that were available in sets (also--in most cases--individually) have been identified by a double plus sign. Records that were manufactured only as 45's are shown with the "9" prefix and the notation "45 only." After 78's were out of the picture, Decca frequently dropped its prefix on 45 rpm discs. Some 45's remained in print long enough to carry Decca's rainbow label instead of the older labels that they originally had. Those traced are identified by a line under the first digit of the catalog in the numerical section. There may be others.

As long as 78 and 45 rpm sets were in print, individual records from them were generally sold with set and side numbers printed on the labels. When the sets were dropped from the catalog the singles--if they remained available--no longer carried this information. Some records were issued as singles before they became part of a set, and naturally these pressings do not carry the set information.

Incidentally, a few 78 rpm records had letter prefixes such as "DA." For example the discs in "The Happy Prince" are numbered DA-40007 and DA-40008. This just means that the records were pressed in automatic sequence. These prefixes have been ignored in the listings, as they are confusing and irrelevant to the basic numbering system.

As mentioned previously, most of the records covered in this article are reissues from earlier series. These have been identified by a (1) for blue label, a (2) for black label 18/19000 series and a (4) for black label 23/24000 group. Some had appeared previously in more than one series. Composer and film information have been omitted from all reissues.

In using the alphabetical list, keep in mind that set numbers shown in parentheses after record numbers refer to 78 rpm albums and picture sleeve singles. Set numbers for 45's were given in the article dealing with 45 rpm sets (BINGANG, April 1982).

Several people gave assistance at one point or another in the preparation of this article. Thanks to Ken Gray, Tim Morgereth, Bob Perkins, Mark Scrimger, Jack Souther and Stanley Wayman, this discography is much more accurate than it otherwise would have been.

Comments? Corrections? Write to Wayne L. Martin, 435 So. Holmes Ave., Kirkwood, Mo. 63122.

Next time we will finish the Decca 78's and 45's by listing the 27/30000 Personality series. This will be followed by a complete index of Bing's Decca recordings (issued and unissued), including LP listings. Then, if we last that long, it will be time to tackle the post-Decca 78's, 45's, EP's and LP's. Help will be needed for that project! Any more volunteers? WLM

AN ALPHABETICAL LISTING OF DECCA'S COLLECTOR'S AND MISCELLANEOUS SERIES

ALEXANDER'S RAGTIME BAND (1) Connee Boswell, Edle Cantor, V.Y. DLA-1152-A, 1-26-38. Dec. 25495++, R: Start the Day Right.

ALEXANDER'S RAGTIME BAND (Berlin) Al Jolson, Morris Stoloff O. L-4386-A, 3-25-47. Dec. 40038++ (A-628 & A-832), R: Spaniard That Blighted My Life, The.

ALL HAIL THE POWER OF JESUS' NAME (Holden - Peronnet-Rippon) (Hymn Tune: Coronation) Ken Darby Choir, organ accomp. L-4998-A, 5-6-49. Dec. 14517++ (A-874), R: Rock of Ages.

ALL YOU WANT TO DO IS DANCE (1) J.S.T. DLA-830-A, 7-12-37. Dec. 11015++, R: It's the Natural Thing to Do.

ALOHA KUU IPO ALOHA (1, 2) Dick McIntire & Harmony Hawaiians. DLA-2015-A, 7-1-40. Dec. 25013+ (A-460), R: Paradise Isle.

ALOHA OE (1, 2) Dick McIntire & Harmony Hawaiians. DLA-453-A, 7-23-36. Dec. 25009++ (A-460), R: Song of the Islands. Dec. 25425+, R: Sweet Leilani.

ALONG THE SANTA FE TRAIL (1) J.S.T. DLA-2251-A, 12-3-40. Dec. 9-25497++ (45 only), R: Sierra Sue.

ANYTHING YOU CAN DO (Berlin) Dick Haymes, Andrews Sisters, Vic Schoen O. L-4377-A, 3-19-47. Dec. 40039++ (A-628), R: There's No Business Like Show Business.

APPLE FOR THE TEACHER, AN (1) Connee Boswell, J.S.T. DLA-1782-A, 6-22-39. Dec. 11022++, R: Still the Bluebird Sings. Dec. 25496++, R: Between 18th and 19th on Chestnut Street.

APRIL PLAYED THE FIDDLE (1) J.S.T. DLA-1982-A, 4-12-40. Dec. 11028++, R: I Haven't Time to Be a Millionaire.

AVALON (Rose-Jolson-DeSylva) Buddy Cole Trio. L-9940, 3-14-57. Dec. 9-25643 (45 only), R: On the Alamo.

BASIN STREET BLUES (1) Connee Boswell, J.S.T. DLA-971-A, 9-25-37. Dec. 25430++, R: Bob White.

BE HONEST WITH ME (1, 2) J.S.T. Eight. DLA-2401-A, 5-23-41. Dec. 25231+, R: Goodbye, Little Darlin', Goodbye.

BEAUTIFUL DREAMER (1, 2) J.S.T. DLA-1967-B, 3-22-40. Dec. 25128++ (A-482), R: Sweetly She Sleeps, My Alice Fair.

BETWEEN 18TH AND 19TH ON CHESTNUT STREET (1) Connee Boswell, J.S.T. DLA-1910-A, 12-15-39. Dec. 25496++, R: Apple for the Teacher, An.

BETWEEN THE DEVIL AND THE DEEP BLUE SEA (Arlen-Koehler) Buddy Cole Trio. L-9927, 3-14-57. Dec. 9-25665 (45 only), R: Georgia on My Mind.

BIRTH OF THE BLUES, THE (1) Jack Teagarden O. DLA-2412-A, 5-26-41. Dec. 25408+, R: Waiter and the Porter and the ...

BLUE HAWAII (1, 2) Lani McIntire & Hawaiians. DLA-723-A & B, 2-23-37. Dec. 11012++ (Take A), R: Sweet Leilani. Dec. 25011++ (A-460) (Take B), R: Sweet Leilani.

BLUES SERENADE, A (1) Matty Malneck O. DLA-1311-A, 7-8-38. Dec. 25368++ (A-678), R: S'posin'.

BOB WHITE (1) Connee Boswell, J.S.T. DLA-792-A, 9-25-37. Dec. 25430++, R: Basin Street Blues.

BOOTS AND SADDLE
See: TAKE ME BACK TO MY BOOTS AND SADDLE.

BRAHMS' LULLABY (1) J.S.T. DLA-2399-A, 5-23-41. Dec. 25052+, R: Swing Low, Sweet Chariot. Dec. 88089++ (K-52), R: That Sly Old Gentleman.

CAMPTOWN RACES, DE (1, 2) King's Men, V.Y. DLA-2259-A, 12-9-40. Dec. 25129++ (A-482), R: My Old Kentucky Home.

CHINATOWN, MY CHINATOWN (Schwartz-Jerome) Buddy Cole Trio. L-9941, 3-14-57. Dec. 9-25661 (45 only), R: I'm Confessin'.

CLEMENTINE (1) Music Maids, Hal Hopper, J.S.T. DLA-2437-A, 6-14-41. Dec. 25020++ (A-658), R: Old Oaken Bucket, The.

CROSBY CHRISTMAS, A, PTS. 1 & 2 (Van Heusen-Burke) (Includes That Christmas Feeling & I'd Like to Hitch a Ride with Santa Claus). Gary, Philip, Dennis & Lindsay Crosby, Jeff Alexander Chorus, J.S.T. L-5819-A & L-5820-A, 9-5-50. Dec. 40181++ (DU-796), both sides.

DANCING UNDER THE STARS (1, 2) Lani McIntire & Hawaiians. DLA-906-A, 9-11-37. Dec. 25012++ (A-460), R: Palace in Paradise.

DANNY BOY (2) J.S.T. DLA-2504-A, 7-5-41. Dec. 25415+, R: Dear Little Boy of Mine.

DEAR LITTLE BOY OF MINE (1) J.S.T. DLA-2502-A, 7-5-41. Dec. 25415+, R: Danny Boy. Dec. 25501++ (A-866), R: Oh, How I Miss You Tonight.

DEEP PURPLE (1) Matty Malneck O. DLA-1733-A, 3-22-39. Dec. 25285++ (A-678), R: Star Dust.

DO YOU EVER THINK OF ME? (1) Merry Macs, V.Y. DLA-2066-A, 7-23-40. Dec. 25424+, R: You Made Me Love You.

DOLORES (1) Merry Macs, Bob Crosby's Bob Cats. DLA-2290-A & B, 12-23-40. Dec. 25399+, R: Pale Moon.

DON'T LET THAT MOON GET AWAY (1) J.S.T. DLA-1313-A, 7-11-38. Dec. 11017++, R: I've Got a Pocketful of Dreams.

DOWN BY THE OLD MILL STREAM (1) Foursome, J.S.T. Frying Pan Five. DLA-1724-A & B, 3-15-39. Dec. 25492+, R: Ida, Sweet as Apple Cider.

DOWN BY THE RIVER (1) Georgie Stoll O. DLA-94-A, 2-21-35. Dec. 11002++, R: Soon.

DREAM GIRL OF PI K. A. (1) J.S.T. DLA-2443-A, 6-16-41. Dec. 25228+, R: Sweetheart of Sigma Chi, The.

DRIFTING AND DREAMING (Van Alstyne-Schmidt-Curtis-Gillespie) Les Paul Trio. L-4357-A, 2-13-47. Dec. 25185++ (A-578), R: It's Been a Long, Long Time.

EAST SIDE OF HEAVEN (1) J.S.T. DLA-1718-A, 3-10-39. Dec. 11024++, R: Sing a Song of Sunbeams.

- EMPTY SADDLES (1) Guardsmen Qt., V.Y. DLA-436-A, 7-14-36. Dec. 11008++, R: I'm an Old Cowhand. Dec. 25346++ (A-658), R: Roundup Lulaby.
- FROM THE TOP OF YOUR HEAD (1) Dorsey Bros. O. 39852-A, 8-14-35. Dec. 11005++, R: I Wish I Were Aladdin.
- FUNNY OLD HILLS, THE (1) J.S.T. DLA-1549-A, 11-4-38. Dec. 11019++, R: I Have Eyes.
- GEORGIA ON MY MIND (Carmichael-Gorrell) B. Cole Trio. L-9937, 3-14-57. Dec. 9-25665(45 only), R: Between the Devil and the Deep Blue Sea.
- GO FLY A KITE (1) J.S.T. DLA-1771-A, 6-9-39. Dec. 11023++, R: Man and His Dream, A.
- GOODBYE, LITTLE DARLIN', GOODBYE (1, 2) J.S.T. Eight. DLA-2402-B, 5-23-41. Dec. 25231+, R: Be Honest with Me.
- GUS EDWARDS MEDLEY
See: MEDLEY OF GUS EDWARDS' HITS
- HANG YOUR HEART ON A HICKORY LIMB (1) J. S. T. DLA-1719-A, 3-10-39. Dec. 11025++, R: That Sly Old Gentleman.
- HAPPY PRINCE, THE, PTS. 1, 2, 3 & 4 (Hermann-Wilde-Welles) Orson Welles, supporting cast, V.Y. L-3929-A, L-3930-A, L-3931-A & L-3932-A, 8-21-45. Dec. 40007/8++ (DA-420), auto seq. Dec. 90046 (CU-115), 12" disc from dubbed masters WX-74660 & WX-74661, both sides.
- HAWAIIAN PARADISE (1, 2) Dick McIntire & Harmony Hawaiians. DLA-523-A & B, 8-4-36. Dec. 25010++ (A-460), R: South Sea Island Magic.
- HE LEADETH ME (Bradbury - Gilmore) Ken Darby Choir, organ accomp. L-4997-A, 5-6-49. Dec. 14500++ (A-874), R: What a Friend We Have in Jesus.
- HEADLESS HORSEMAN, THE
See: ICHABOD (THE LEGEND OF SLEEPY HOLLOW), PTS. 1, 2, 3 & 4.
- HOLY, HOLY, HOLY, LORD GOD ALMIGHTY (Dykes-Heber) (Hymn Tune: Nicaea) Ken Darby Choir, organ accomp. L-4992-A, 5-6-49. Dec. 14531++ (A-874), R: O God, Our Help in Ages Past.
- HOME ON THE RANGE (1) V.Y. DLA-1778-A, 6-13-39. Dec. 25000++ (A-514), R: When the Bloom Is on the Sage.
- HOUSE THAT JACK BUILT FOR JILL, THE (1) Jimmy Dorsey O. DLA-441-B, 7-17-36. Dec. 11009++, R: I Can't Escape from You.
- I CAN'T ESCAPE FROM YOU (1) Jimmy Dorsey O. DLA-440-A, 7-17-36. Dec. 11009++, R: House That Jack Built for Jill, The.
- I CRIED FOR YOU (1) J.S.T. DLA-1634-B & C, 12-12-38. Dec. 25366++ (A-678), R: My Melancholy Baby.
- I DON'T WANT TO WALK WITHOUT YOU (1) J. S. T. DLA-2859-B, 1-27-42. Dec. 25504++ (A-862), R: Moonlight Cocktail.
- I DREAM OF JEANIE WITH THE LIGHT BROWN HAIR (1, 2) J.S.T. DLA-1968-A, 3-22-40. Dec. 25127++ (A-482), R: Nell and I.
- I FOUND A MILLION-DOLLAR BABY (1) J.S.T. DLA-2044-A, 7-10-40. Dec. 25502++ (A-862), R: Please.
- I GOT PLENTY O' NUTTIN' (1) V.Y. DLA-324-A & B, 3-29-36. Dec. 25409++ (A-702), R: It Ain't Necessarily So.
- I HAVE EYES (1) J.S.T. DLA-1548-A & B, 11-4-38. Dec. 11019++, R: Funny Old Hills, The.
- I HAVEN'T TIME TO BE A MILLIONAIRE (1) J.S.T. DLA-1983-A, 4-12-40. Dec. 11028++, R: April Played the Fiddle.
- I LOVE YOU (Porter) (2, 4) J.S.T. L-3314-A, 2-11-44. Dec. 25400++ (A-691), R: Just One of Those Things.
- I STILL SUITS ME (4) Lee Wiley, V.Y. L-4373-A, 3-17-47. Dec. 25259++ (A-619), R: Ol' Man River.
- I SURRENDER, DEAR (1) J.S.T. DLA-1744-A, 3-31-39. Dec. 11048++ (DU-1504), R: Where the Blue of the Night... Dec. 25229++ (A-615 & A-847), R: It Must Be True.
- I WISH I WERE ALADDIN (1) Dorsey Bros. O. 39853-A, 8-14-35. Dec. 11005++, R: From the Top of Your Head.
- I WISHED ON THE MOON (1) Dorsey Bros. O. 39857-A, 8-14-35. Dec. 11001++, R: With Every Breath I Take.
- I WONDER WHAT'S BECOME OF SALLY (2) J.S.T. DLA-2444-A, 6-16-41. Dec. 25503++ (A-862), R: Mary's a Grand Old Name.
- ICHABOD (THE LEGEND OF SLEEPY HOLLOW), PTS. 1, 2, 3 & 4 (DePaul-Ray) (Includes Ichabod, Katrina & The Headless Horseman) Supporting cast, chorus, V.Y. L-5052-A, L-5053-A, L-5054-A & L-5055-B, 6-23-49. Dec. 40090/1 (DAU-725), auto seq.
- I'D LIKE TO HITCH A RIDE WITH SANTA CLAUS
See: CROSBY CHRISTMAS, A, PTS. 1 & 2.
- IDA, SWEET AS APPLE CIDER (1) Foursome, J.S.T. Frying Pan Five. DLA-1722-A, 3-15-39. Dec. 25492+, R: Down by the Old Mill Stream.
- IF I HAD MY WAY (1) J.S.T. DLA-1742-A, 3-31-39. Dec. 11030++, R: Sweet Potato Piper.
- IF I WAS A MILLIONAIRE
See: MEDLEY OF GUS EDWARDS' HITS.
- I'M AN OLD COWHAND (1) Jimmy Dorsey O. DLA-442-A, 7-17-36. Dec. 11008++, R: Empty Saddles. Dec. 25001++ (A-514), R: There's a Gold Mine in the Sky.
- I'M CONFESSIN' (THAT I LOVE YOU) (Dougherty-Neiburg-Reynolds) Buddy Cole Trio. L-9938, 3-14-57. Dec. 9-25661 (45 only), R: Chinatown, My Chinatown.
- I'M DRIFTING BACK TO DREAMLAND (1) Dick McIntire & Harmony Hawaiians. DLA-2831-A, 1-19-42. Dec. 25188++ (A-578), R: Singing Sands of Alamosa, The.
- I'M TOO ROMANTIC
See: TOO ROMANTIC.
- I'M WAITING FOR SHIPS THAT NEVER COME IN (1) J.S.T. DLA-1953-A, 2-25-40. Dec. 25281++ (A-862), R: When Day Is Done.
- IN A LITTLE HULA HEAVEN (1) Jimmy Dorsey O. DLA-729-B, 2-28-37. Dec. 11013++, R: Sweet Is the Word for You.
- IT AIN'T NECESSARILY SO (1) V.Y. DLA-325-D, 3-29-36. Dec. 25409++ (A-702), R: I Got Plenty o' Nuttin'.
- IT MUST BE TRUE (1) Music Maids, J.S.T. Frying Pan Five. DLA-1753-A, 4-3-39. Dec. 25229++ (A-615 & A-847), R: I Surrender, Dear.
- IT'S BEEN A LONG, LONG TIME (2) Les Paul Trio. L-3889-A, 7-12-45. Dec. 25185++ (A-578), R: Drifting and Dreaming.
- IT'S EASY TO REMEMBER (1) Rhythmettes, 3 Shades of Blue, Georgie Stoll O. DLA-95-B, 2-21-35. Dec. 11003++, R: Swanee River.
- IT'S THE NATURAL THING TO DO (1) J.S.T. DLA-829-A, 7-12-37. Dec. 11015++, R: All You Want to Do Is Dance.
- I'VE GOT A POCKETFUL OF DREAMS (1) J.S.T. DLA-1312-A, 7-11-38. Dec. 11017++, R: Don't Let That Moon Get Away.
- JEANIE WITH THE LIGHT BROWN HAIR
See: I DREAM OF JEANIE WITH THE LIGHT BROWN HAIR.
- JIMMY VALENTINE
See: MEDLEY OF GUS EDWARDS' HITS.
- JINGLE BELLS (4) Andrews Sisters, Vic Schoen O. L-3199-A, 9-27-43. Dec. 88149++ (K-118), R: Santa Claus Is Comin' to Town.
- JOOBALAI (1) J.S.T. DLA-1550-A, 11-4-38. Dec. 11018++, R: You're a Sweet Little Headache.
- JUNE IN JANUARY (1) Georgie Stoll O. DLA-71-B, 11-9-34. Dec. 11000++, R: Love Is Just Around the Corner.
- JUST ONE OF THOSE THINGS (2) J.S.T. L-3725-A, 1-21-45. Dec. 25400++ (A-691), R: I Love You.
- KATRINA
See: ICHABOD (THE LEGEND OF SLEEPY HOLLOW), PTS. 1, 2, 3 & 4.

LAUGH AND CALL IT LOVE (1) J.S.T. DLA-1315-A, 7-11-38. Dec. 11016++, R: Small Fry.

LEGEND OF SLEEPY HOLLOW
See: ICHABOD (THE LEGEND OF SLEEPY HOLLOW), PTS. 1, 2, 3 & 4.

LET'S CALL A HEART A HEART (1) Georgie Stoll O. DLA-478-A, 7-29-36. Dec. 11010++, R: Pennies from Heaven. Dec. 25230, R: Pennies from Heaven.

LILY OF LAGUNA (2) Mary Martin, J.S.T. DLA-2946-A, 3-13-42. Dec. 25091+ (A-631), R: Wait 'til the Sun Shines, Nellie.

LITTLE ANGEL (1, 2) Harry Owens O. DLA-1211-A, 4-13-38. Dec. 25022++ (A-461), R: Sweet Hawaiian Chimes.

LONDONDERRY AIR
See: DANNY BOY.

LOVE IS JUST AROUND THE CORNER (1) Georgie Stoll O. DLA-72-A, 11-9-34. Dec. 11000++, R: June in January.

LULLABY (Brahms)
See: BRAHMS' LULLABY.

LULLABY FROM JOCELYN (Godard) Jascha Heifetz, violin, V.Y. L-4227-A, 7-13-46. Dec. 40012, R: Where My Caravan Has Rested.

MAN AND HIS DREAM, A (1) J.S.T. DLA-1772-A, 6-9-39. Dec. 11023++, R: Go Fly a Kite.

MAN WITHOUT A COUNTRY, THE, PTS. 1, 2, 3 & 4 (Young-Hollaway-Hale) Bing narrates. Frank Lovejoy, Gale Gordon, Jack Webb, and others, V.Y. L-4450-A, L-4451-A, 6-13-47. L-4452-A, L-4453-A, 6-16-47. Dec. 90013/4 (DAU - 3), auto seq. (12-inch).

MARCHETA (1) J.S.T. DLA-1918-A, 2-9-40. Dec. 25407+, R: Missouri Waltz.

MARY'S A GRAND OLD NAME (2) J.S.T. DLA-2446-A, 6-16-41. Dec. 25503++ (A-862), R: I Wonder What's Become of Sally.

MAYBE (1) V. Y. DLA-1776-A, 6-13-39. Dec. 25410++ (A-702), R: Somebody Loves Me.

MEDLEY OF GUS EDWARDS' HITS (1) (Includes Sunbonnet Sue, Jimmy Valentine & If I Was a Millionaire) Music Maids, J.S.T. DLA-1796-A, 6-30-39. Dec. 11021++, R: This Is My Night to Dream.

MEET THE SUN HALFWAY (1) J.S.T. DLA-1981-A, 4-12-40. Dec. 11029++, R: Pessimistic Character, The.

MEMORIES ARE MADE OF THIS (Gilkyson-Dehr-Miller) Jack Pleis O. L-9153-A, 4-17-56. Dec. 9-25520 (45 only), R: My Blue Heaven.

MEXICALI ROSE (1) J.S.T. DLA-1316-A, 7-11-38. Dec. 25002++ (A-514), R: Silver on the Sage.

MISSOURI WALTZ (1) J.S.T. DLA-1769-A, 6-9-39. Dec. 25407+, R: Marcheta.

MISTER MEADOWLARK (1) Johnny Mercer, V.Y. DLA-1985-A, 4-15-40. Dec. 25148 (A-631), R: On Behalf of the Visiting Firemen.

MOMENTS TO REMEMBER (Allen-Stillman) Buddy Cole O. L-8819, 11-23-55. Dec. 9-25540 (45 only), R: Vaya Con Dios.

MOON AND THE WILLOW TREE, THE (1) J.S.T. DLA-1908-A, 12-15-39. Dec. 11031++, R: Too Romantic.

MOON GOT IN MY EYES, THE (1) J.S.T. DLA-831-A, 7-12-37. Dec. 11014++, R: Smarty.

MOON OVER MADISON SQUARE, THE
See: WHEN THE MOON COMES OVER MADISON SQUARE.

MOONBURN (1) Georgie Stoll O. DLA-262-B, 11-13-35. Dec. 11006++, R: Two for Tonight.

MOONLIGHT AND SHADOWS (1) V.Y. DLA-743-A, 3-5-37. Dec. 25367+ (A-678), R: One Rose, The.

MOONLIGHT COCKTAIL (1) J.S.T. DLA-2858-A, 1-27-42. Dec. 25504++ (A-862), R: I Don't Want to Walk Without You.

MOTHER DEAR, O PRAY FOR ME (Trad.) Ken Darby Choir, organ accomp. L-4993-A, 5-6-49. Dec. 14501++ (A-874), R: O Lord, I Am Not Worthy. Dec. 88152++ (K-113), R: O Lord, I Am Not Worthy.

MY BLUE HEAVEN (Donaldson-Whiting) Jud Conlon's Rhythmaires, Jack Pleis O. L-9154-A, 4-17-56. Dec. 9-25520 (45 only), R: Memories Are Made of This.

MY HEART AND I (1) Georgie Stoll O. DLA-260-A, 11-13-35. Dec. 11007++, R: Sailor Beware.

MY HEART IS TAKING LESSONS (1) J.S.T. DLA-1148-A, 1-21-38. Dec. 11020++, R: On the Sentimental Side. Dec. 25233, R: On the Sentimental Side.

MY ISLE OF GOLDEN DREAMS (1, 2) Dick McIntire & Harmony Hawaiians. DLA-1775-A, 6-13-39. Dec. 25023++ (A-461), R: To You, Sweetheart, Aloha.

MY LITTLE BUCKAROO (1) V.Y. DLA-746-A, 3-8-37. Dec. 25003++ (A-514), R: Take Me Back to My Boots and Saddle.

MY MELANCHOLY BABY (1) J.S.T. DLA-1633-A, 12-12-38. Dec. 25366++ (A-678), R: I Cried for You.

MY OLD KENTUCKY HOME (1, 2) King's Men, V.Y. DLA-2261-B, 12-9-40. Dec. 25129++ (A-482), R: Camptown Races, De.

NELL AND I (2) J.S.T. DLA-2503-A, 7-5-41. Dec. 25127++ (A-482), R: I Dream of Jeanie...

NOW IT CAN BE TOLD (1) J.S.T. DLA-1294-A, 5-23-38. Dec. 25093+, R: When I Lost You.

O GOD, OUR HELP IN AGES PAST (Croft-Watts) (Hymn Tune: St. Anne) Ken Darby Choir, organ accomp. L-4999-A, 5-6-49. Dec. 14531++ (A-874), R: Holy, Holy, Holy, Lord God Almighty.

O LORD, I AM NOT WORTHY (Trad.) Ken Darby Choir, organ accomp. L-4994-A, 5-6-49. Dec. 14501++ (A-874), R: Mother Dear, O Pray for Me. Dec. 88152++ (K-113), R: Mother Dear, O Pray for Me.

OH, HOW I MISS YOU TONIGHT (1) J.S.T. DLA-2500-A, 7-5-41. Dec. 25501++ (A-866), R: Dear Little Boy of Mine.

OL' MAN RIVER (4) Camarata O. W-73262-A, 12-31-45. Dec. 25259++ (A-619), R: I Still Suits Me.

OLD BLACK JOE (2) J.S.T. DLA-2445-A, 6-16-41. Dec. 25130++ (A-482), R: Swanee River.

OLD FOLKS AT HOME
See: SWANEE RIVER.

OLD IRONSIDES (Young-Holmes) Bing reads. V.Y. L-4266-A, 8-15-46. Dec. 40035 (A-536), R: Star-Spangled Banner, The.

OLD OAKEN BUCKET, THE (1) Music Maids, Hal Hopper, J.S.T. DLA-2438-A, 6-14-41. Dec. 25020++ (A-658), R: Clementine.

ON BEHALF OF THE VISITING FIREMEN (1) Johnny Mercer, V.Y. DLA-1986-A, 4-15-40. Dec. 25148 (A-631), R: Mister Meadowlark.

ON THE ALAMO (Jones-Kahn) B. Cole Trio. L-9943, 3-14-57. Dec. 9-25643 (45 only), R: Avalon.

ON THE SENTIMENTAL SIDE (1) J.S.T. DLA-1150-A, 1-21-38. Dec. 11020++, R: My Heart Is Taking Lessons. Dec. 25233, R: My Heart Is Taking Lessons.

ON TREASURE ISLAND (1) V.Y. DLA-255-A & B, 11-12-35. Dec. 25380+, R: Red Sails in the Sunset.

ONE ROSE, THE (1) V.Y. DLA-741-A & C, 3-5-37. Dec. 25367+ (A-678), R: Moonlight and Shadows.

ONE, TWO, BUTTON YOUR SHOE (1) Georgie Stoll O. DLA-479-A, 7-29-36. Dec. 11011++, R: So Do I. Dec. 25232, R: So Do I.

ONLY FOREVER (1) J.S.T. DLA-2033-A, 7-3-40. Dec. 11026++, R: When the Moon Comes Over Madison Square.

PALACE IN PARADISE (1, 2) Lani McIntire Hawaiians. DLA-907-B, 9-11-37. Dec. 25012++ (A-460), R: Dancing Under the Stars.

PALE MOON (1) Merry Macs, Bob Crosby's Bob Cats. DLA-2291-A & B, 12-23-40. Dec. 25399+, R: Dolores.

PARADISE ISLE (1,2) Paradise Island Trio. DLA-2061-A, 7-20-40. Dec. 25013+ (A-460), R: Aloha Kuu Ipo Aloha.

PENNIES FROM HEAVEN (1) Georgie Stoll O. DLA-463-A, 7-24-36. Dec. 11010++, R: Let's Call a Heart a Heart. Dec. 25230, R: Let's Call a Heart a Heart.

PESSIMISTIC CHARACTER, THE (1) J.S.T. DLA-1984-A, 4-12-40. Dec. 11029++, R: Meet the Sun Halfway.

PLEASE (1) J.S.T. DLA-2073-A, 7-27-40. Dec. 25502++ (A-862), R: I Found a Million-Dollar Baby.

PUT IT THERE, PAL (Van Heusen-Burke) (Film: Road to Utopia) Bob Hope, Vic Schoen O. L-3686-A, 12-8-44. Dec. 40000++ (A-423 & A-628), R: Road to Morocco.

RED SAILS IN THE SUNSET (1) V.Y. DLA-253-A, 11-12-35. Dec. 25380+, R: On Treasure Island.

REMEMBER HAWAII (1, 2) Dick McIntire & Harmony Hawaiians. DLA-2833-A, 1-19-42. Dec. 25025+ (A-461), R: Sing Me a Song of the Islands.

RHYTHM ON THE RIVER (1) J.S.T. DLA-2042-A, 7-10-40. Dec. 11027++, R: That's for Me.

ROAD TO MOROCCO (Van Heusen-Burke) (Film: Road to Morocco) Bob Hope, Vic Schoen O. L-3687-A, 12-8-44. Dec. 40000++ (A-423 & A-628), R: Put It There, Pal.

ROCK OF AGES (Hastings-Toplady) (Hymn Tune: Toplady) Ken Darby Choir, organ accomp. L-4995-A, 5-6-49. Dec. 14517++ (A-874), R: All Hail the Power of Jesus' Name.

ROUNDUP LULLABY (1) V.Y. DLA-437-A, 7-14-36. Dec. 25346++ (A-658), R: Empty Saddles.

RUDOLPH, THE RED - NOSED REINDEER (Marks) Jud Conlon's Rhythmaires, J.S.T. L-5695-A, 6-22-50. Dec. 88050++ (K-15), R: Teddy Bear's Picnic, The.

SAIL ALONG, SILV'RY MOON (1, 2) Lani McIntire & Hawaiians. DLA-909-B, 9-11-37. Dec. 25021++ (A-461), R: When You Dream About Hawaii.

SAILOR BEWARE (1) Georgie Stoll O. DLA-259-A, 11-13-35. Dec. 11007++, R: My Heart and I.

SANTA CLAUS IS COMIN' TO TOWN (4) Andrews Sisters, Vic Schoen O. L-3200-A, 9-27-43. Dec. 88149++ (K-118), R: Jingle Bells.

SHOW BUSINESS
See: THERE'S NO BUSINESS LIKE SHOW BUSINESS.

SIERRA SUE (1) J.S.T. DLA-1970-A, 3-22-40. Dec. 9-25497++ (45 only), R: Along the Santa Fe Trail.

SILVER ON THE SAGE (1) J.S.T. DLA-1314-A, 7-11-38. Dec. 25002++ (A-514), R: Mexicali Rose.

SING A SONG OF SUNBEAMS (1) J.S.T. DLA-1721-A, 3-10-39. Dec. 11024++, R: East Side of Heaven.

SING ME A SONG OF THE ISLANDS (1, 2) Dick McIntire & Harmony Hawaiians. DLA-2830-A, 1-19-42. Dec. 25025+ (A-461), R: Remember Hawaii.

SINGING HILLS, THE (1) J.S.T. DLA-1952-A, 2-25-40. Dec. 25345++ (A-658), R: Tumbling Tumbleweeds.

SINGING SANDS OF ALAMOSA, THE (1) Dick McIntire & Harmony Hawaiians. DLA-2832-A, 1-19-42. Dec. 25188++ (A-578), R: I'm Drifting Back to Dreamland.

SMALL FRY (1) Johnny Mercer, V.Y. Small Fryers, DLA-1297-A, 7-1-38. Dec. 11016++, R: Laugh and Call It Love.

SMALL ONE, THE, PTS. 1, 2, 3 & 4 (Tazewell-Young) Supporting cast, V.Y. L-4379-A, L-4380-A, L-4381-A & L-4382-A, 3-20-47. Dec. 40040/1++ (DA-553), auto seq.

SMARTY (1) J.S.T. DLA-832-A, 7-12-37. Dec. 11014++, R: Moon Got in My Eyes, The.

SO DO I (1) Georgie Stoll O. DLA-462-A, 7-24-36. Dec. 11011++, R: One, Two, Button Your Shoe. Dec. 25232, R: One, Two, Button Your Shoe.

SOMEBODY LOVES ME (1) V.Y. DLA-1777-A, 6-13-39. Dec. 25410++ (A-702), R: Maybe.

SONG OF OLD HAWAII, A (1,2) Dick McIntire & Harmony Hawaiians. DLA-2014-A, 7-1-40. Dec. 25024++ (A-461), R: Trade Winds.

SONG OF THE ISLANDS (1, 2) Dick McIntire & Harmony Hawaiians. DLA-452-A, 7-23-36. Dec. 25009++ (A-460), R: Aloha Oe.

SOON (1) Georgie Stoll O. DLA-93-A, 2-21-35. Dec. 11002++, R: Down by the River.

SOUTH SEA ISLAND MAGIC (1, 2) Dick McIntire & Harmony Hawaiians. DLA-522-A & B, 8-4-36. Dec. 25010++ (A-460), R: Hawaiian Paradise.

SPANIARD THAT BLIGHTED MY LIFE, THE (Merson) Al Jolson, Morris Stoloff O. L-4387-A, 3-25-47. Dec. 40038++ (A-628 & A-832), R: Alexander's Ragtime Band.

S'POSIN' (1) Music Maids, J.S.T. Frying Pan Five. DLA-1754-A, 4-3-39. Dec. 25368++ (A-678), R: Blues Serenade, A.

STAR DUST (1) Matty Malneck O. DLA-1734-A, 3-22-39. Dec. 25285++ (A-678), R: Deep Purple.

STAR - SPANGLED BANNER, THE (4) Bing reads. V.Y. L-4265-A, 8-15-46. Dec. 40035 (A-536), R: Old Ironsides.

START THE DAY RIGHT (1) Connee Boswell, J.S.T. DLA-1781-A, 6-22-39. Dec. 25495++, R: Alexander's Ragtime Band.

STILL THE BLUEBIRD SINGS (1) J.S.T. DLA-1770-A, 6-9-39. Dec. 11022++, R: Apple for the Teacher, An.

SUNBONNET SUE
See: MEDLEY OF GUS EDWARDS' HITS.

SWANEE RIVER (OLD FOLKS AT HOME) (1, 2) Crinoline Choir, Georgie Stoll O. DLA-96-A, 2-21-35. Dec. 11003++, R: It's Easy to Remember. Dec. 25130++ (A-482), R: Old Black Joe.

SWEET HAWAIIAN CHIMES (1, 2) Harry Owens O. DLA-1210-A, 4-13-38. Dec. 25022++ (A-461), R: Little Angel.

SWEET IS THE WORD FOR YOU (1) V.Y. DLA-742-A, 3-5-37. Dec. 11013++, R: In a Little Hula Heaven.

SWEET LEILANI (1, 2) Lani McIntire & Hawaiians. DLA-722-A & B, 2-23-37. Dec. 11012++ (Take B), R: Blue Hawaii. Dec. 25011++ (A-460) (Take B), R: Blue Hawaii. Dec. 25425+ (Take A), R: Aloha Oe.

SWEET POTATO PIPER (1) Foursome, J.S.T. Frying Pan Five. DLA-1909-B, 12-15-39. Dec. 11030++, R: If I Had My Way.

SWEETHEART OF SIGMA CHI (1) J.S.T. DLA-2440-A, 6-14-41. Dec. 25228+, R: Dream Girl of Pi K. A.

SWEETLY SHE SLEEPS, MY ALICE FAIR (2) J.S.T. DLA-2442-A, 6-16-41. Dec. 25128++ (A-482), R: Beautiful Dreamer.

SWING LOW, SWEET CHARIOT (1) Paul Taylor Choristers. DLA-1290-B, 4-25-38. Dec. 25052+, R: Brahms' Lullaby.

TAKE ME BACK TO MY BOOTS AND SADDLE (1) V. Y. DLA-254-A & B, 11-12-35. Dec. 25003++ (A-514), R: My Little Buckaroo.

TAKES TWO TO MAKE A BARGAIN (1) Dorsey Bros. O. 39854-A, 8-14-35. Dec. 11004++, R: Without a Word of Warning.

TEA FOR TWO (1) Connee Boswell, Bob Crosby's Bob Cats. DLA-2271-A, 12-13-40. Dec. 25406++, R: Yes, Indeed!

TEDDY BEAR'S PICNIC, THE (Kennedy-Bratton) Jud Conlon's Rhythmaires, V.Y. L-5694-A, 6-22-50. Dec. 88050++ (K-15), R: Rudolph, The Red-Nosed Reindeer. Dec. 88143++ (K-108), R: Too-Ra-Loo-Ra-Loo-Ral.

THAT CHRISTMAS FEELING
See: CROSBY CHRISTMAS, A, PTS. 1 & 2.

THAT SLY OLD GENTLEMAN (1) J.S.T. DLA-1720-A,* 3-10-39. Dec. 11025++, R: Hang Your Heart on a Hickory Limb. Dec. 88089++ (K-52), R: Brahms' Lullaby. [*NOTE: Although several "takes" have been engraved on the various issues of this recording, Colin Pugh has determined that all other takes are dubs of Take A. This includes Takes B, D & F.]

THAT'S FOR ME (1) J.S.T. DLA-2043-A, 7-10-40. Dec. 11027++, R: Rhythm on the River.

THERE'S A GOLD MINE IN THE SKY (1) Eddie Dunstedter, organ. DLA-1051-A, 11-12-37. Dec. 25001++ (A-514), R: I'm an Old Cowhand.

THERE'S NO BUSINESS LIKE SHOW BUSINESS (Berlin) Dick Haymes, Andrews Sisters, Vic Schoen O. L-4378-A, 3-19-47. Dec. 40039++ (A-628), R: Anything You Can Do.

THIS IS MY NIGHT TO DREAM (1) J.S.T. DLA-1149-A & B, 1-21-38. Dec. 11021++ , R: Medley of Gus Edwards' Hits.

TO YOU, SWEETHEART, ALOHA (1, 2) Dick McIntire Harmony Hawaiians. DLA-1774-A, 6-13-39. Dec. 25023++ (A-461), R: My Isle of Golden Dreams.

TOO MARVELOUS FOR WORDS (1) Jimmy Dorsey O. DLA-738-A, 3-3-37. Dec. 25193++ (A-866), R: Wrap Your Troubles in Dreams.

TOO-RA-LOO-RA-LOO-RAL (2, 4) J.S.T. L-3895-A, 7-17-45. Dec. 88143++ (K-108), R: Teddy Bear's Picnic, The.

TOO ROMANTIC (1) J.S.T. DLA-1907-A, 12-15-39. Dec. 11031++ , R: Moon and the Willow Tree, The.

TRADE WINDS (1, 2) Dick McIntire & Harmony Hawaiians. DLA-2013-A, 7-1-40. Dec. 25024++ (A-461), R: Song of Old Hawaii, A.

TUMBLING TUMBLEWEEDS (1) J.S.T. DLA-1919-A, 2-9-40. Dec. 25345++ (A-658), R: Singing Hills, The.

TWILIGHT ON THE TRAIL (1) V.Y. DLA-307-A, 3-24-36. Dec. 25347++ (A-658), R: We'll Rest at the End of the Trail.

TWO FOR TONIGHT (1) Dorsey Bros. O. 39855-A, 8-14-35. Dec. 11006++ , R: Moonburn.

VAYA CON DIOS (Pepper-James-Russell-Hoff) J.S.T. L-7516-1, 12-31-53. Dec. 9-25540 (45 only), R: Moments to Remember.

WAIT 'TIL THE SUN SHINES, NELLIE (2) Mary Martin, J.S.T. DLA-2947-A, 3-13-42. Dec. 25091+ (A-631), R: Lily of Laguna.

WAITER AND THE PORTER AND THE UPSTAIRS MAID, THE (1) Mary Martin, Jack Teagarden, Jack Teagarden O. DLA-2411-A, 5-26-41. Dec. 25408+, R: Birth of the Blues, The.

WALTZ YOU SAVED FOR ME, THE (1) Paradise Island Trio. DLA-2057-A, 7-20-40. Dec. 25186++ (A-578), R: Where the Blue of the Night...

WE'LL REST AT THE END OF THE TRAIL (1) V.Y. DLA-306-A, 3-24-36. Dec. 25347++ (A-658), R: Twilight on the Trail.

WHAT A FRIEND WE HAVE IN JESUS (Converse-Scriven) Ken Darby Choir, organ accomp. L-4996-A, 5-6-49. Dec. 14500++ (A-874), R: He Leadeth Me.

WHEN DAY IS DONE (1) V.Y. DLA-2314-A, 12-30-40. Dec. 25281++ (A-862), R: I'm Waiting for Ships That Never Come In.

WHEN I LOST YOU (1) Paradise Island Trio. DLA-2060-A, 7-20-40. Dec. 25093+, R: Now It Can Be Told. Dec. 25187++ (A-578), R: When You're a Long, Long Way from Home.

WHEN THE BLOOM IS ON THE SAGE (1) Foursome, J.S.T. Frying Pan Five. DLA-1636-A, 12-12-38. Dec. 25000++ (A-514), R: Home on the Range.

WHEN THE MOON COMES OVER MADISON SQUARE (1) J.S.T. DLA-2031-A, 7-3-40. Dec. 11026++ , R: Only Forever.

WHEN YOU DREAM ABOUT HAWAII (1, 2) Lani McIntire & Hawaiians. DLA-908-B, 9-11-37. Dec. 25021++ (A-461), R: Sail Along, Silvery Moon.

WHEN YOU'RE A LONG, LONG WAY FROM HOME (1) Paradise Island Trio. DLA-2059-A, 7-20-40. Dec. 25187++ (A-578), R: When I Lost You.

WHERE MY CARAVAN HAS RESTED (Loehr-Teschmacher) Jascha Heifetz, violin, V.Y. L-4228-A, 7-13-46. Dec. 40012, R: Lullaby from Jocelyn.

WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY (1) Paradise Island Trio. DLA-2058-A, 7-20-40. Dec. 25186++ (A-578), R: Waltz You Saved for Me, The.

WHERE THE BLUE OF THE NIGHT... (4) J.S.T. L-3897-A, 7-17-45. Dec. 11048++ (DU-1504), R: I Surrender, Dear.

WITH EVERY BREATH I TAKE (1) Georgie Stoll O. DLA-70-A, 11-9-34. Dec. 11001++ , R: I Wished on the Moon.

WITHOUT A WORD OF WARNING (1) Dorsey Bros. O. 39856-A, 8-14-35. Dec. 11004++ , R: Takes Two to Make a Bargain.

WRAP YOUR TROUBLES IN DREAMS (1) J.S.T. DLA-1767-A, 6-9-39. Dec. 25193++ (A-866), R: Too Marvelous for Words.

YES, INDEED! (1) Connie Boswell, Bob Crosby's Bob Cats. DLA-2272-A & C, 12-13-40. Dec. 25406++ , R: Tea for Two.

YOU MADE ME LOVE YOU (1) Merry Macs, V.Y. DLA-2067-A, 7-23-40. Dec. 25424+, R: Do You Ever Think of Me?

YOU'RE A SWEET LITTLE HEADACHE (1) J.S.T. DLA-1547-A, 11-4-38. Dec. 11018++ , R: Joobalai.

NUMERICAL LISTS OF COLLECTOR'S AND MISCELLANEOUS SERIES

11000 Collectors' Classics (Red Label)

11000+++June in January/Love Is Just Around the Corner

11001+++With Every Breath I Take/I Wished on the Moon

11002+++Soon/Down by the River

11003+++It's Easy to Remember/Swanee River

11004+++Takes Two to Make a Bargain/Without a Word of Warning

11005+++From the Top of Your Head/I Wish I Were Aladdin

11006+++Two for Tonight/Moonburn

11007+++Sailor Beware/My Heart and I

11008+++Empty Saddles/I'm an Old Cowhand

11009+++I Can't Escape from You/The House That Jack Built for Jill

11010+++Pennies from Heaven/Let's Call a Heart a Heart

11011+++So Do I/One, Two, Button Your Shoe

11012+++Sweet Leilani/Blue Hawaii

11013+++In a Little Hula Heaven/Sweet Is the Word for You

11014+++The Moon Got in My Eyes/Smarty

11015+++It's the Natural Thing to Do/All You Want to Do Is Dance

11016+++Small Fry/Laugh and Call It Love

11017+++I've Got a Pocketful of Dreams/Don't Let That Moon Get Away

11018+++You're a Sweet Little Headache/Joobalai

11019+++I Have Eyes/The Funny Old Hills

11020+++My Heart Is Taking Lessons/On the Sentimental Side

11021+++This Is My Night to Dream/Medley of Gus Edwards' Hits

11022+++Still the Bluebird Sings/An Apple for the Teacher

11023+++Go Fly a Kite/A Man and His Dream

11024+++East Side of Heaven/Sing a Song of Sunbeams

11025+++Hang Your Heart on a Hickory Limb/That Sly Old Gentleman

11026+++When the Moon Comes Over Madison Square/Only Forever

11027+++Rhythm on the River/That's for Me

11028+++April Played the Fiddle/I Haven't Time to Be a Millionaire

11029+++Meet the Sun Halfway/The Pessimistic Character

11030+++If I Had My Way/Sweet Potato Piper

11031+++Too Romantic/The Moon and the Willow Tree

11048+++I Surrender, Dear/Where the Blue of the Night...

14500 Faith Series (Purple Label)

- 14500+++He Leadeth Me/What a Friend We Have in Jesus
14501+++Mother Dear, O Pray for Me/O Lord, I Am Not Worthy
14517+++All Hail the Power of Jesus' Name/Rock of Ages
14531+++Holy, Holy, Holy, Lord God Almighty/O God, Our Help in Ages Past

25000 Collectors and General Issue Series (Black Label)

- 25000+++Home on the Range/When the Bloom Is on the Sage
25001+++I'm an Old Cowhand/There's a Gold Mine in the Sky
25002+++Mexicali Rose/Silver on the Sage
25003+++My Little Buckaroo/Take Me Back to My Boots and Saddle
25009+++Aloha Oe/Song of the Islands
25010+++Hawaiian Paradise/South Sea Island Magic
25011+++Blue Hawaii/Sweet Leilani
25012+++Dancing Under the Stars/Palace in Paradise
25013+ --Aloha Kuu Ipo Aloha/Paradise Isle
25020+++Clementine/The Old Oaken Bucket
25021+++Sail Along, Silv'ry Moon/When You Dream About Hawaii
25022+++Little Angel/Sweet Hawaiian Chimes
25023+++My Isle of Golden Dreams/To You, Sweet-heart, Aloha
25024+++A Song of Old Hawaii/Trade Winds
25025+ --Remember Hawaii/Sing Me a Song of the Islands
25052+ --Brahms' Lullaby/Swing Low, Sweet Chariot
25091+ --Lily of Laguna/Wait 'til the Sun Shines, Nellie
25093+ --Now It Can Be Told/When I Lost You
25127+++I Dream of Jeanie.../Nell and I
25128+++Beautiful Dreamer/Sweetly She Sleeps, My Alice Fair
25129+++De Camptown Races/My Old Kentucky Home
25130+++Old Black Joe/Swanee River
25148 --Mister Meadowlark/On Behalf of the Visiting Firemen
25185+++Drifting and Dreaming/It's Been a Long, Long Time
25186+++The Waltz You Saved for Me/Where the Blue of the Night...
25187+++When I Lost You/When You're a Long, Long Way from Home
25188+++I'm Drifting Back to Dreamland/The Singing Sands of Alamosa
25193+++Wrap Your Troubles in Dreams/Too Marvelous for Words
25228+ --Dream Girl of Pi K. A./The Sweetheart of Sigma Chi
25229+++I Surrender, Dear /It Must Be True
25230 --Let's Call a Heart a Heart/Pennies from Heaven
25231+ --Be Honest with Me/Goodbye, Little Darling, Goodbye
25232 --One, Two, Button Your Shoe/So Do I
25233 --My Heart Is Taking Lessons/On the Sentimental Side
25259+++O! Man River/I Still Suits Me
25281+++I'm Waiting for Ships That Never Come In/When Day Is Done
25285+++Deep Purple/Star Dust
25345+++Tumbling Tumbleweeds/The Singing Hills
25346+++Empty Saddles/Roundup Lullaby
25347+++We'll Rest at the End of the Trail/Twilight on the Trail
25366+++My Melancholy Baby/I Cried for You
25367+ --The One Rose/Moonlight and Shadows

- 25368+++A Blues Serenade/S'posin'
25380+ --Red Sails in the Sunset/On Treasure Island
25399+ --Dolores/Pale Moon
25400+++I Love You (Porter)/Just One of Those Things
25406+++Tea for Two/Yes, Indeed!
25407+ --Missouri Waltz/Marcheta
25408+ --The Walter and the Porter and the Upstairs Maid/The Birth of the Blues
25409+++I Got Plenty o' Nuttin'/It Ain't Necessarily So
25410+++Maybe/Somebody Loves Me
25415+ --Dear Little Boy of Mine/Danny Boy
25424+ --Do You Ever Think of Me?/You Made Me Love You
25425+ --Aloha Oe/Sweet Leilani
25430+++Basin Street Blues/Bob White
25492+ --Ida, Sweet as Apple Cider/Down by the Old Mill Stream
25495+++Alexander's Ragtime Band/Start the Day Right
25496+++An Apple for the Teacher/Between 18th and 19th on Chestnut Street
9-25497+ (45 only)--Along the Santa Fe Trail/Sierra Sue
25501+++Oh, How I Miss You Tonight/Dear Little Boy of Mine
25502+++I Found a Million-Dollar Baby/Please
25503+++I Wonder What's Become of Sally/Mary's a Grand Old Name
25504+++Moonlight Cocktail/I Don't Want to Walk Without You
9-25520 (45 only)--Memories Are Made of This/My Blue Heaven
9-25540 (45 only)--Moments to Remember/Vaya Con Dios
9-25643 (45 only)--Avalon/On the Alamo
9-25661 (45 only)--Chinatown, My Chinatown/I'm Confessin'
9-25665 (45 only)--Between the Devil and the Deep Blue Sea/Georgia on My Mind
[NOTE: We have found no evidence that the last five issues in the 25000 series were issued as 78's. It appears that although these were recorded earlier, they were released in the 60's.]

40000 Specialty Series (Maroon Label)

- 40000+++Put It There, Pal/Road to Morocco
40007+++The Happy Prince, Pts. 1 & 4
40008+++The Happy Prince, Pts. 2 & 3
40012 --Lullaby from Jocelyn/Where My Caravan Has Rested
40035 --Old Ironsides/The Star-Spangled Banner
40038+++Alexander's Ragtime Band/The Spaniard That Blighted My Life
40039+++Anything You Can Do/There's No Business Like Show Business
40040+++The Small One, Pts. 1 & 4
40041+++The Small One, Pts. 2 & 3
40090 --Ichabod, Pts. 1 & 4
40091 --Ichabod, Pts. 2 & 3
40181+++A Crosby Christmas, Pts. 1 & 2

88000 Children's Series (Varicolored Labels)

- 88050+++The Teddy Bear's Picnic/Rudolph, the Red-Nosed Reindeer
88089+++That Sly Old Gentleman/Brahms' Lullaby
88143+++The Teddy Bear's Picnic/Too-Ra-Loo-Ra-Loo-Ral
88149+++Jingle Bells/Santa Claus Is Comin' to Town
88152+++Mother Dear, O Pray for Me/O Lord, I Am Not Worthy

90000 Specialty Series (White Label or
Varicolored Labels) (12-inch)

- 90013 --The Man Without a Country, Pts. 1 & 4
90014 --The Man Without a Country, Pts. 2 & 3
90046 --The Happy Prince, Pts. 1 thru 4

78 RPM ALBUM SETS CONTAINING COLLECTOR'S AND MISCELLANEOUS SERIES RECORDS.....

- A-423--ROAD TO UTOPIA. Dec. 40000; also 18743 & 18790
A-460--FAVORITE HAWAIIAN SONGS, VOL. 1. Dec. 25009 thru 25013 [This album number was used previously for records in the 19000 series--same selections]
A-461--FAVORITE HAWAIIAN SONGS, VOL. 2. Dec. 25021 thru 25025 [This album number was used previously for records in the 19000 series--same selections]
A-482--STEPHEN FOSTER SONGS. Dec. 25127 thru 25130
A-514--COWBOY SONGS, VOL. 1. Dec. 25000 thru 25003
A-536--OUR COMMON HERITAGE. Dec. 40035 [Records 40030 thru 40034, also in this album, are not by Bing]
A-578--DRIFTING AND DREAMING. Dec. 25185 thru 25188
A-615--BLUE OF THE NIGHT. Dec. 25229; also 23510, 23686 & 24200
A-619--SHOW BOAT SELECTIONS. Dec. 25259 [Records 25260 thru 25262, also in this album, are not by Bing]
A-628--BING CROSBY SINGS WITH DICK HAYMES & ANDREWS SISTERS, BOB HOPE & AL JOLSON. Dec. 40000, 40038 & 40039
A-631--BING CROSBY SINGS WITH JUDY GARLAND, MARY MARTIN & JOHNNY MERCER. Dec. 25091 & 25148; also 23410, 23804 & 24293
A-658--COWBOY SONGS, VOL. 2. Dec. 25020 & 25345 thru 25347
A-678--STAR DUST; SENTIMENTAL SONGS. Dec. 25285 and 25366 thru 25368
A-679--See note below
A-691--BING CROSBY SINGS COLE PORTER SONGS. Dec. 25400; also 23972, 24201 & 24202
A-702--BING CROSBY SINGS SONGS BY GEORGE GERSHWIN. Dec. 25409 & 25410; also 24541 & 24542
A-832--AL JOLSON AND BING CROSBY, ANDREWS SISTERS, ETC. Dec. 40038 [Records 24534, 27024 & 27043, also in this album, are not by Bing]
A-847--YOURS IS MY HEART ALONE. Dec. 25229; also 27549 thru 27551
A-862--DOWN MEMORY LANE, VOL. 1. Dec. 25281 & 25502 thru 25504
A-866--DOWN MEMORY LANE, VOL. 2. Dec. 25193 & 25501; also 23754 & 24471
A-874--BELOVED HYMNS. Dec. 14500, 14501, 14517 & 14531
DA-420--THE HAPPY PRINCE. Dec. 40007 & 40008
DA-553--THE SMALL ONE. Dec. 40040 & 40041
DAU-3--THE MAN WITHOUT A COUNTRY. Dec. 90013 & 90014
DAU-725--ICHABOD (THE LEGEND OF SLEEPY HOLLOW) Dec. 40090 & 40091
[NOTE: Album No. A-679, SMALL FRY, was planned and cataloged by Decca. It was to have contained the following records: 25369--Shoe Shine Boy/Just a Kid Named Joe; 25370--The Girl with the Pigtails in Her Hair/Little Lady Make-Believe; 25371--Mandy Is Two/Little Sir Echo; 25372--Poor Old Rover/My Little Buckaroo. This set was never issued.]

78 RPM SINGLE-RECORD PICTURE SLEEVES

- CU-115--THE HAPPY PRINCE. Dec. 90046
DU-796--A CROSBY CHRISTMAS. Dec. 40181
DU-1504--CURTAIN CALL SERIES: MUSICAL MILESTONES IN THE CAREER OF BING CROSBY. Dec. 11048
K-15--THE TEDDY BEAR'S PICNIC/RUDOLPH, THE RED-NOSED REINDEER. Dec. 88050
K-52--BRAHMS' LULLABY/THAT SLY OLD GENTLEMAN Dec. 88089
K-108--THE TEDDY BEAR'S PICNIC/TOO-RA-LOO-RA-LOO-RAL. Dec. 88143
K-113--O LORD, I AM NOT WORTHY/MOTHER DEAR, O PRAY FOR ME. Dec. 88152
K-118--JINGLE BELLS/SANTA CLAUS IS COMIN' TO TOWN. Dec. 88149

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«DISCOGRAPHICAL NOTES»

Takes Identified

Thanks to Colin Pugh's book, The Alternate Bing Crosby, it has been possible to identify previously unknown takes used on some of the LP reissues covered in "Bing's Brunswicks" (October 1980 issue of BINGANG):

FACE THE MUSIC MEDLEY, PT. 1: Biograph BLP-C13 is definitely an alternate take, but the take letter has not been definitely established. Sunbeam P-504 is Take B.

RIDIN' AROUND IN THE RAIN: CSP P-14375 is Take A. Sunbeam P-504 is also Take A.

STARLIGHT: Sunbeam P-502 is Take A.

SWEET GEORGIA BROWN: CSP C-10794 is Take B.

YOUNG AND HEALTHY: Sunbeam P-502 is Take B.

Conquerors Conquered (?)

Although the reasons for the confusion over the contents of three Conqueror reissues are still unknown (see page 18 of BINGANG, October 1981), copies of these records have been located with the following couplings:

9551--Some of These Days/Sweet Georgia Brown (Take A)

9553--Black Moonlight (Take A) / Blue Prelude (Take A)

9557--Stay on the Right Side of the Road/We'll Make Hay While the Sun Shines

Decca A-648, Bing Sings the Hits...

This 78 rpm album was originally issued with record numbers in the 18000 series and was put together from previously issued singles with the same numbers. Records included were 18564, 18635, 18686 and 18846. This information should have been included in the article covering the 18/19000 series (BINGANG, October 1981)

The album later contained discs numbered 27275 through 27278 and was available at both 78 and 45 speeds (A-648 and 9-117).

Bing's Blue Label Deccas

Charles Henry of OKAY has managed to assemble a complete set of Bing's blue label Deccas and has transferred them to cassette and reel-to-reel tapes. These are available at reasonable prices. Write to OKAY, P. O. Box 441, White-stone, N. Y. 11357 for details, if you don't have their current catalog.

Mr. Henry very kindly sent a set of these tapes to the author of this discography. The discs used were mostly in excellent condition, and the result is good, honest, untampered-with 78 sound, better than many people would obtain from their own phonographs. Highly recommended!

Using Colin Pugh's book on alternate takes, your discographer has undertaken a study of the takes used on these recordings. Anyone who wishes a free copy of this study can write to the address given in the Introduction to this article.

--W.L.M.

(Refer to the Ken Murray News clipping on the following page. The following is taken from Ken Murray's book, "Life On A Pogo Stick:)

"Bing Crosby has been present at many of the important moments of my life. The first time I met him was when I headlined the Palace in 1928, when he was with Paul Whiteman, with Al Rinker and Harry Barris.

"And I walked the floor with Crosby at the Cedars of Lebanon Hospital the night Gary was born. That's really the hard way to collect cigars.

"One time when we were playing golf, he said he had heard I was getting married. In the typical off-hand Crosby style, he asked "Who you got singing at the wedding?"

"I said, kidding, "You, Bing, if you'll come."

"I'll be there."

"Sure enough, he showed up on July 4, 1941, at the home of Lew Ayres for my marriage to Miss Cleatus Caldwell. Edgar Bergen was best man, and Bing sang "I Love You Truly" through a window, accompanied by Lew Ayres on the organ. To my knowledge, this was the first and only time Bing ever sang at a wedding.

"Unfortunately, the union was dissolved a few years later. I met Bing at the Bel Air golf course, and he inquired if the rumor he had heard about my coming nuptials was true. I assured him it was, and he jokingly asked, "Do I get to sing again?"

"Oh, no," I answered, "I'm getting a whole new cast. I only got a five year run out of the last one!"

"Nevertheless, he was very thoughtful. He found out that my bride-to-be's favorite song was "You Were Meant For Me", and he made a record of it with special lyrics. His wife, Dixie, presented it to Betty Lou at her shower. It has remained one of her most cherished possessions.

"The words were written by Johnny Burke, and it was played by Buddy Cole on the piano, and Perry Botkin on the guitar".

The fortunate enough to have Broadway Intermission record BR 114, "Bing Crosby with Glenn Miller" have this song on the flip side, track 6. What Ken Murray didn't mention, (or maybe he didn't know any better) is that the "verse" is sung to the tune of "The Girl That I Marry"; the chorus is, sure enough, "You Were Meant For Me".

CLIPPINGS FROM *here AND there!*



Herb Caen ★ ★ ★ August 9, 1983

I GRANT YOU there are some San Franciscans to whom "The Lake" is Clear Lake. Kids might think of Stow Lake in the Park, but who cares about kids. There is only one true lake, one "Big Blue," one "Pearl of the Sierra," one glacial marvel floating 6000 feet above reality, and that is Tahoe. For thousands of us, Tahoe is the first place that spelled "summer" for us, and so it would remain forevermore. We might wander to the far places, but we would always return to Tahoe. It has changed, it has grown, it has been threatened, but it survives. And the surprising thing is that it retains its innocence. It is still the lake of our dreams and childhood, unspoiled, a 78-rpm record of Crosby singing "Faded Summer Love."

San Francisco ★ ★ ★ Chronicle

Aug. 22 - 1983 OBITUARIES

Kenneth Hollywood

Los Angeles

Kenneth Vincent Hollywood, who made a career of opening doors for the rich and famous as chief guard at the main gate of Metro-Goldwyn-Mayer Studios, has died of cancer.

Hollywood, who would have been 61 yesterday, was born into a show business family.

His father, Jimmy Hollywood, starred in the "Three Radio Rogues" vaudeville act that played in the Winter Garden Theater in New York for six years in the 1930s.

The senior Hollywood also appeared in several movies, including "Going Hollywood" with Bing Crosby and Marion Davies.

Kenneth Hollywood, who died Thursday, appeared in only one movie, "Jailhouse Rock" with Elvis Presley. MGM paid Hollywood \$240 to wear his uniform and do his "regular job."

He manned the main gate at MGM's Culver City studio for 38 years, managed security for Academy Awards and Emmy presentations and worked as a guard for such stars as Clark Gable and Elizabeth Taylor.

United Press

Evening stars—Mercury, Venus.
[Detailed government observation forecasts and weather map on page 17.]

BRIDE FOR KEN MURRAY.

Movie Stars Attend Marriage to Cleatus Caldwell, a Model.

(By the Associated Press.)

HOLLYWOOD, July 4.—Ken Murray, screen and radio comedian, and Cleatus Caldwell, photographer's model, were married at the home of Lew Ayres, actor, today. Bing Crosby, accompanied by Ayres at the organ, was the soloist. Edgar Bergen was Murray's best man.

AUSTRALIAN SHIP IS SUNK.

Loss of Destroyer in Mediterranean Reported by Navy.

(By the Associated Press.)

SYDNEY, AUSTRALIA

day.—The co-
ministry

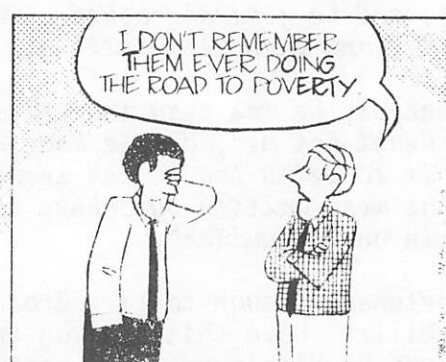
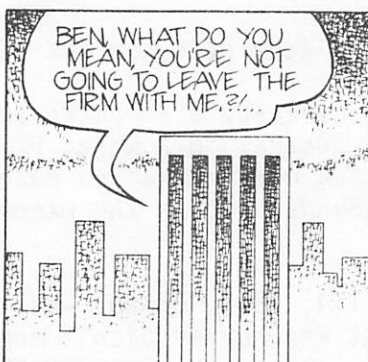
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LEVY'S LAW™



By James Schumacher

Spinning the Latest

Herewith the initial reviews of the new records by James Raymond Crenshaw, known with some affection as "Stringbean Carruthers". "Stringbean" fills a void left by the death of Lance Grinols; while Mr. C.'s style is his own, he shares the same enthusiasm for Bing's great artistry which marked Lance's reviews. In addition, the "bean" brings an additional attribute to the job, which we feel will enhance his writing - he is a professional musician, which can add to the appreciation of Bing's artistry - but also allows him to appreciate to the fullest the abilities of those who accompanied Bing on his many great recordings.

From time-to-time, our reviewer will recall those great records of the past which merit inclusion in all collections, and whenever possible, will include information as to sources from which copies can be obtained. We hope all readers will sense the great respect that "Jimmy", "Ray", or "Stringbean" has for the task at hand.



And now for the records arriving on the scene since last we went to press; the months ahead promise much new material to be cherished by the Crosby collector.

by "Stringbean"

CROSBYANA VOLUME II
Broadway Intermission
P O Box 100
Brighton, Michigan 48116

Subtitled "The Fabulous Rice Tapes". Way back in pre-historic times (at least, before I was born (although I understand our editor was already a stooped gent) "The Rice Tapes" were a legend. It seems that before the advent of tape, John Scott Trotter had the practice of having each arrangement recorded on disc, so if on any future show, Bing would want to repeat a number, Trotter would always have the discs to refer to. This allowed him to check the arrangements, and make any changes that seemed necessary.

After many years, the number of discs that Trotter had accumulated numbered well over 500 selections. Eventually, Trotter disposed of the discs to a friend, and after they were transferred to tape (or so the story goes) they were referred to as the "Rice" tapes. Fortunately for all of us, Trotter preserved many portions of shows that are not available through any other means. No known transcriptions of the complete shows have ever turned up.

The instant record represents a generous sampling of these tapes, with songs from June through November 1937. In addition to Bing (of course!) you will hear Bob Burns, William Frawley, John Scott Trotter, and Andy Secrest. Some (but not all of the goodies included are: Can I Forget You, Trail of the Lonesome Pine, Whispers in the Dark, Josephine, When You Wore a Tulip, and I Don't Want to Get Well.

If this record meets with sufficient response, there may well be another volume from the "Rice" tapes. A big hand for club members Ed Pacocha, who called them to the attention of Broadway, and to Vernon Wesley Taylor, who provided the "tapes" which were used in the final remastering.

FOREVER BING CROSBY - 30 Evergreens and the story of Bing Crosby

RCA - Germany NL 43860 A 2 LP Set

RCA of Germany brings us this new installment of their "Forever" series of releases spotlighting the careers of singers who have recorded for RCA, in this case our own Mr. Crosby. This 2 disc set is basically an expanded version of the RCA/USA album, "Bing Crosby - A Legendary Performer", that was released here in 1977. Contained here are 14 tunes from the Whiteman/Arnheim years, and 19 from the 1957-1960 period, including one whole side of Clooney-Crosby duets in stereo. If your arithmetic is as sharp as mine (and whose isn't!) you may have no doubt noted that there are 33 evergreens here, 3 more than advertised. Who says the Good Deal is dead?

Other notable inclusions are: an alternate take of "Mary" (take 2 was the one we got in the states; take 4 is heard here) in which Bing treats a few words differently and Bix's 8-bar cornet break is completely different; "High Water", a very dramatic spiritual solo by Bing, which was the flip side, originally, of "Washboard Blues", a 12" disc that was Bix's and Hoagy Carmichael's recording debut with Whiteman's Orchestra - a young and so very nervous Hoagy, so much so that "Pops" had Bing standing by in case Hoagy went mute from Microphone fright; and 9 of the 12 tracks from the "Bing With a Beat" album (1957) with Bob Scobey and his Frisco Jazz Band (which happens to be my (Stringbean Carruthers') favorite Crosby LP. Bing and Scobey are in high spirits and the good times shine through on every groove. This is Bing at his best.

Two LPs, 33 songs (9 in stereo); fold-out cover, 9 pictures, liner notes in German and English; and, of course, those quiet German surfaces. A Real bargain, if you can find it in the import shops, or know an overseas fellow collector.

BING CROSBY - MOMENTS TO REMEMBER

LIMITED CUSTOM RELEASE - BOB JONES, ENGLAND

BING CROSBY WITH GLENN MILLER

BROADWAY INTERMISSION BR 114

(Broadway Intermission Records, Box 100, Brighton, Michigan 48116)

These two recent offerings of the Crosby/Miller BBC Radio Broadcast of 1944 are two of the most important Crosby discs to come along in a while. The sound quality is variable, and only fair at the best, but these discs are the only places this material is available, so you must overlook the bad and be glad that someone's long search paid off when the 39 year old transcription disc bearing the program was found, and be doubly thankful that Bing's contribution is on the best-preserved portion of the disc.

The Bob Jones album (reviewed in our last BINGANG) has the better transfer of material, and hence the better sound, but as only a limited number were pressed (by subscription) it's a tough one to catch. I don't have one myself, but was able to borrow a copy for review. The Broadway disc is easily available, and has a nice flip side to boot: 10 songs, from private collections, that have never been available to the general public before, ranging from "I'm in Love With the Lady on the Two-Cent Stamp (whatever one of those may be!)" to a medley of tunes that Bing recorded as a wedding gift for his buddy, Ken Murray. Also included are Bing's dedication of a tape to collectors in Australia, called "If I Had My Way", and a hilarious song for a hospital fund-raiser, with lines like "Give them something to dis-member you by" - now that's real poetry!

By the by, side 2 of "Moments to Remember" is also very nice, and contains 8 songs that were commercially released, but are rare enough to make their release for the first time on LP an occasion for all Crosby collectors to cry thankful tears. My own favorite is "Tomorrow's My Lucky Day", the flip side of the nearly non-existent 45 rpm disc "Straight Down the Middle". Both are fun - high-spirited tunes about (what else!) golf. And if you think the 45 rpm record is rare, ask our editor what he had to do to get the sheet music to these two tunes!!!!!!!!!!!!!!

BING CROSBY - MOMENTS TO REMEMBER

LIMITED CUSTOM RELEASE - BOB JONES, ENGLAND

The second installment in what promises to be a series, "Moments to Remember" Volume II contains 16 songs that were all commercially released, but are very rare, and have never been re-released.

This program leans toward but is no means restricted to the religious/inspirational vein. Included is Bing's version of "Tie A Yellow Ribbon ('round The Old Oak Tree)" of which only a few thousand copies were pressed and released in England. The 45 rpm original of this is as scarce as chicken lips, but ironically, this "re-release" of it, what with only 99 copies made, is exceedingly rarer than the original!

Master numbers are given for the dedicated collector, and the sound is very good. If you manage to get one for yourself, you have a rare jewel.

BING CROSBY & LOUIS ARMSTRONG

SOUNDS RARE USA #SR 5009

(Legend Records, P O Box 1941, Glendale, CA 91209)

Yes, folks, another Bing and Louis album, but take heart.....it is not the same old tired record that's been kicked around from label to label for the past 20 years, but instead has material from 3 of Bing's radio shows on which Louis was guest, along with Joe Venuti, and Jack Teagarden. These latter two don't get credit on the album cover front, but they really lay down some smoke on the record. There's even some comical chatter left intact so you can hear how much fun everyone was having.

These shows are from 1949 and 1950, and some of the songs are repeated, but I didn't mind because they are different enough to be interesting and such fun to listen to. Some notable inclusions: "Blueberry Hill"; "Ol' Rockin' Chair"; "Lazy Bones"; and a rendition of "Panama" (instrumental) with Louis, "Mr. T" and Venuti that really scorches. Also, the liner notes are comprehensive and well written. A very nitch package, with good sound - and a different drawing on the cover!

FILM STAR PARADE

ASV LIVING ERA/ENGLAND #AJA-5020

From the ASV folks in England comes this new and delightfully "offbeat" album of records made by film stars. Contained here are 18 songs from the years 1924 through 1932, some of which are: Walter Pidgeon singing "What'll I Do", Harleese Deitrich, - "Falling In Love Again", the unintentionally funny (no, strike that and say Hilarious!) "Don't Tell Him What Happened To Me" by Tallulah Bankhead, and of course our own Mr. Crosby doing "Please" from "The Big Broadcast of 1932". The fine liner notes are by Brian Rust, that noted discographer of early recordings. When an assembly of songs such as this comes into view, there is always the possibility that other than commercial releases were used; it would have been a friendly gesture on the part of Mr. Rust to have indicated that Bing's "Please" here is from the commercially-used master.

BING SINGS BROADWAY

MCA/ENGLAND #MCL 1730

This is a nice compilation of songs that Bing sang after they became hits (or near-hits) in Broadway shows, presented by MCA of England. While Bing was never in a Broadway show, he did justice to many fine tunes of that genre, and his version is remembered, while the Broadway introduction by the cast member has been long forgotten. The 16 selected are from the period 1944-1957. Some of the better ones are: "If I Were a Bell", with Patty Andrews; "I've Never Been In Love Before", "The Yodel Blues", (the latter a Mercer-Dolan tune) and "The Little Grey House" from a less-than-well-known Kurt Weill-Maxwell Anderson show, "Lost In The Stars". This record represents Bing at his mellowest.

THROUGH THE YEARS - BING CROSBY

CUSTOM RELEASE, ENGLAND - JOHN JOYCE

Gordon Wall of Australia rides again! This is a pressing arranged in England by member John Joyce, from a tape prepared for him by Gordon. There is a possibility of additional limited releases of this nature, if sufficient interest is shown. For those members in the US, let us know if you'd like BINGAME totty for additional pressings

in the future; your names will be listed, and John will be advised of your interest. The current release has a previously unreleased master of "DINAH", which will have you boincing around in your chair. Also, this contains the very best "break-up" of Bing's recording career, "We're A Couple Of Soldiers", in which Bing becomes quite dramatic, and Joe Venuti gives him a barely audible "Bronx Cheer". Bing starts to laugh, and he is destroyed for the balance of the record. Once having heard Bing's laugh, the mere mention of this record will bring a warm smile to your face, and a lift to your heart. This was previously available only on Gordon's legendary "Shhhh - Bing Crosby", Vol. 2. This record ("Shhhh-Bing Crosby" II) drew phenomenal bids in the recent auction of the Bootman collection, and justly so. Other numbers, none break-ups or parodies, are: "Love Is Just Around The Corner"; "I've Got a Pocketful Of Dreams"; "Don't Let That Moon Get Away"; "East Side of Heaven"; (all of these foregoing are from masters never before released). The following are the same as the commercial releases, but have never been released on LP or EP: "Neighbors In The Sky" (words and music by Harry Barris); "Can't Get Indiana Off My Mind"; "So Tall A Tree"; "The Girl Friend"; "Helpless"; "Ya Gotta Show 'em"; "Then You've Never Been Blue"; "It Had To Be You"; and "All She'd Say was 'Umh Umh' ". 4

BING AND BOB

SPOKANE RECORDS # 22

Spokane Records, P O Box 724, Redmond, Washington 98052-0724

Another quiver of action out of the upper left-hand corner of the United States! Our friend, Larry Kiner has released another of his radio-time compendiums, this time calling on two of Bing's radio programs on which Bob Hope was the featured guest. While ski-snoot has never been my favorite dish of tea, the old chemistry between Bing and Bob comes through for an enjoyable hour of listening. Particularly fortunate is the fact that one of the two programs (broadcast April 13, 1944 and June 15, 1944) features Bing singing "Amor", with a fine guitar accompaniment by Perry Botkin. Several good numbers in the two shows, and of course, all that banter between the two roadmen.

SHHHHH BING CROSBY

SPOKANE RECORDS

Advertised elsewhere, although nary a copy has hit Central California as yet. This record is from a master tape prepared in Australia by Gordon Wall. Gordon has attempted to dig out those singles which have never been re-issued, after their initial appearance, and get most of them onto LP before he quits the record scene. This record closes the gap somewhat, and he also provides us a listen to three or four blow-ups, or parodies, just to hold our interest. Ask for this record by name at your local record outlet, or write to Larry Kiner at the address shown in the review above. This is a real collector's item, and your collection will be much the less if you don't put it on the shelves. 2

BING CROSBY AND HIS SPECIAL GUESTS

ANTRON 9000

Who knows who ANTRON is, or where "they" are? This is obviously, from the album, another of the "Amalgamated" efforts, assembled from various radio appearances by Tommy Dorsey, Ethel Merman, and Teresa Brewer on Bing's radio shows. Why this particular assembly was chosen isn't readily apparent, but at least, they do provide variety, and they all come off acceptably, considering Amalgamated's usual difficulty in screening out any hiss and scratch sounds. Not mandatory, but desirable.

NICK LUCAS, THE SINGING TROUBADOR

ASV LIVING ERA AJA 5022

Why it should be that the English record companies should be the ones to introduce the US to its recorded past escapes me, but ASV alone has issued a steady stream of historically important records on the American music scene. And they do such a good job! This record is included for a far-fetched reason, but bear with me. Reviewers have cited Bing's first record, "I've Got The Girl" as a song that was never popular, and which soon faded into nowhere. It is interesting, therefore, that ASV, in assembling a representative group of Nick Lucas hits, has seem fit to include his own

bling a representative group of Nick Lucas' hits, has seen fit to include his own recording of "I've Got The Girl", as representative of his early (1926) style. And he sings it in the key of F, to boot! Al Sutton will be pleased!

Now, here are a few clues about records which are rumored to be coming, or to be available, but which we haven't yet been able to review:

CONIFER RECORDS-ENGLAND Same as the EVERGREENS album reviewed here

AMALGAMATED RECORD GROUP 003 - "Bing and Al" (Jolson, of course)

001 "Bing and Eddie Condon"

BOB JONES - ENGLAND

"Moments to Remember, Volume III"

So long for this time; I'm glad to be working with and for you, and hope you fellow members will let me hear from you about the type of reviews you want, and also I'd appreciate any of you telling me of any "sleepers" that aren't generally known about. A little advance information often will permit our finding a copy in time to review it for all of you. When we can, we will give a name and address of the person(s) who may be able to tell you how to go about purchasing a copy of the record reviewed. When no name is given, you'll just have to haunt your record shops, and persuade some friendly clerk that the day of serving the customer isn't past, and maybe he, or she, will order the same for you. We here at BINGANG can't hope to handle such a task. Requests from several hundred members wouldn't be unlikely, if we didn't continually discourage your asking for this type of service from us. We just don't have the organization or staff to do this, and still get a magazine out, and live a little of our own life around the edges. Sorry!

REWARD! REWARD! REWARD! REWARD! REWARD! REWARD!

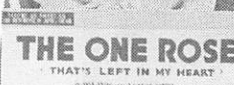
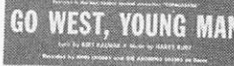
From time to time, we encounter a piece of sheet music, with Bing on the cover, that is out of the ordinary. Frequently the copy found isn't in prime condition, and we hope to stimulate a revival of real sheet music searches by offering premium prices for copies.

For an uncreased, clean copy with no writing on it, BINGANG will pay, as an agent for a collector, the sum of \$30 for the illustrated sheet music, which shows a youthful Bing, with Harry Barris and Alton Rinker - the same on a copy of "Hello Beautiful" by Walter Donaldson, writer of many of Bing's early hits.

For any additional copies, \$25.00 will go to any lucky, if belated, searcher. Hope there are lots of winners!



BETWEEN A KISS AND A SIGH



sheet music auction

Here is an opportunity to acquire duplicates from a splendid collection. Until only recently, these were the collector's "one and only" copies, so they aren't "junks". Here are many seldom-seen jewels!

Classification of Music Sheets

Minimum Bid

- | | |
|--|--------|
| 1. Bing on cover, alone, not from movie or musical | \$3.50 |
| 2. Bing on cover, song from movie, may be other members of cast shown | \$3.50 |
| 3. Bing on cover, not from movie, with other artists shown | 3.50 |
| 4. Bing's picture not on cover, but mentioned by name as singing or recording | 3.00 |
| 5. Bing not pictured or mentioned, but song is one with which he is associated | 2.50 |
| 6. No Bing mention, but contemporary artists appear on period cover | 2.00 |
-
- | | |
|---|---|
| 2. After Sundown | 2. A Man and His Dream |
| 2. Along the Navajo Trail | 6. Merry Widow Waltz (P. Whiteman pic) |
| 6. Amor | 1. Mexicali Rose |
| 5. Angels of Mercy | 4. Mississippi Mud (Whiteman & violin) |
| 2. April Played the Fiddle | 2. The Moon Got in My Eyes |
| 1. At Your Command | 2. Moonlight Becomes You |
| 5. Auf Wiedersehen | 5. My Faith in You (Billy White pic) |
| 5. Baby, Oh Where Can You Be | 1. My Heart's At Ease |
| 2. Be Careful, It's My Heart | 1. My Mom (early big pic of Bing) |
| 1. Be Honest With Me | 1. My Mother's Waltz |
| 1. The Bells of St. Mary's | 6. My Sugar Is So Refined (J. Mercer pic) |
| 1. Between a Kiss & a Sigh (Excellent!) | 1. Now Is the Hour |
| 1. Beyond the Reef | 5. Old Spinning Wheel (Major Bowes pic) |
| 6. A Boy & a Girl Were Dancing | 2. On the Sentimental Side |
| 2. But Beautiful | 5. On Treasure Island |
| 1. Can't We Talk It Over | 1. The One Rose |
| 6. Chances Are | 5. The One Rose (same as above, but Vallee pic) |
| 6. Changes | 1. Paper Doll |
| 3. Ciribiribin | 5. Paper Doll (with Guy Lombardo pic) |
| 2. Day After Forever | 2. Please |
| 1. Deep River (Really Great!) | 1. Poinciana (big pic, orange & blue) |
| 6. Do You Care | 5. Put Your Little Arms Around Me (Arnheim) |
| 1. Down a Carolina Lane | 1. Quicksilver |
| 6. Dream Along With Me (Perry pic) | 2. Rhythm on the River |
| 2. East Side of Heaven | 5. Ridin' Around in the Rain |
| 3. Empty Saddles (Highly desirable) | 1. Ridin' Herd on a Cloud also, KIM mentioned) |
| 6. A Friend of Yours | 1. Sail Along Silvery Moon |
| 4. From Monday One | 2. She Reminds Me of You |
| 6. Ghost of a Chance (words by Bing) | 1. Sierra Sue (pic with pipe) |
| 1. Glory of Love | 1. Skylark |
| 2. Go West, Young Man | 2. Small Fry |
| 6. Gabelules (fine pic of Trotter & Orch) | 1. Somone Stole Gabriel's Horn (Rare) |
| 2. Going My Way | 1. Song of Old Hawaii |
| 2. Goodnight, Lovely Little Lady | 2. Sunday, Monday, or Always |
| 5. Goodnight, My Love | 2. Sweet Leilani |
| 6. Gotta Be This or That (Bing mentioned) | 1. Sweet Is the Word for You |
| 5. Here Is My Heart | 2. Swinging on a Star |
| 2. Hit the Road to Dreamland | 5. 'Tain't So, Honey, 'Tain't So |
| 5. Ho Hum | 2. Tallahassee |
| 6. Hot Lips (Henry Busse pic) | 5. Temptation ("From MGM Production) |
| 3. Hot Time in the Town of Berlin | 2. Thanks |
| 3. Hundred and Sixty Acres | 2. That Sly Old Gentleman |
| 5. I Apologize | 1. There's a Goldmine in the Sky |
| 1. I Only Want a Buddy | 6. Old Fashioned Girl |
| 2. I Wish I Were Aladdin | 6. They Didn't Believe Me (Valle pic) |
| 1. I'm Waiting for Ships That Never Come In | 2. That's an Irish Lullaby |
| 5. If You Should Ever Need Me | 5. Ti Pi Tin (Horace Heidt pic) |
| 5. In My Hideaway | 2. The Waiter, the Porter & the Upstairs Maid |
| 4. In My Merry Oldsmobile | 1. Waltzing in a Dream (Unusual rare pic) |
| 1. In the Chapel in the Moonlight | 3. Waltzing in a Dream (Bing wrote the lyrics) |
| 2. In the Land of Beginning Again | 6. Was It Wrong? (Loyce Whiteman pic) |
| 1. Iowa Indian Song (big pic of Bing) | 2. We'll Make Hay While Sun Shines |
| 6. It Might as Well Be Spring | 5. What Is It? (Loyce Whiteman pic) |
| 1. It Must Be True (Large Bing pic) | 1. When You Make Love to Me |
| 1. It's a Lonely Trail | 6. When You Wish Upon a Star |
| 2. It's Easy to Remember (pic damaged) | 1. Where Are You, Girl of My Dreams (lyrics) |
| 5. Just a Gigolo | 1. Where the Turf Meets the Surf (lyrics Bing) |
| 1. Just a Prayer Away | 5. Whistling in the Dark (Abe Lyman) |
| 2. Learn to Croon (Classic and Rare) | 2. White Christmas |
| 6. Let's Choo Choo to Idaho (by Al Rinker) | 1. Why Can't This Night Go On (Very desirable) |
| 2. Let's Take the Long Way Home | 3. Yodelin' Jive |
| 5. Love, You Funny Thing (Kate Smith pic) | 2. You're a Sweet Little Headache |

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BING CROSBY's (Continued) and on BING CROSBY's (Continued)



A ROTTEN BOOK GETS ROTTEN REVIEWS

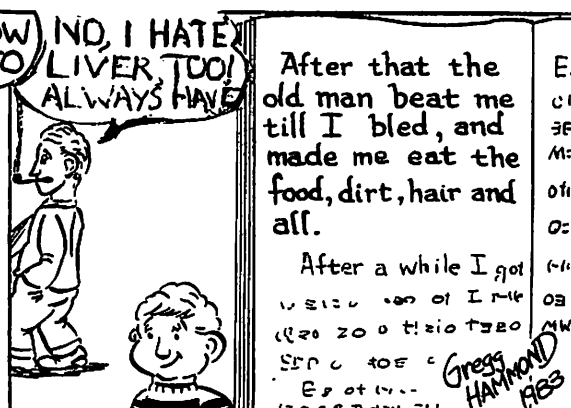
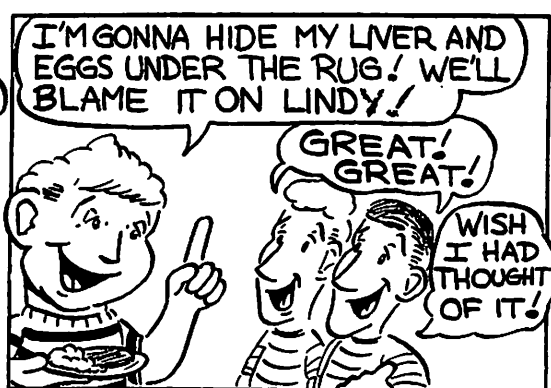
The Komical Kutups of The Crosbyana Kids



GUY DINO FLIP LINDY

By Gregg HAMMOND

A book review of
"Going My Own Way"



Mike Royko / *Going all the way*

News item: NEW YORK (UPI) — Bing Crosby, the crooner who charmed millions with his silky voice and family image, was an abusive father who beat his sons to such an extent that one of them dreamed of murdering him ... In his memoirs, "Going My Own Way," Gary Crosby, 49, the eldest of Crosby's sons by his first wife, Dixie Lee, said his father beat him almost daily.

★ ★ ★

Veteran movie star Rex Rugged has revealed in his newly published memoirs that his four children were "selfish, greedy, diabolical little monsters" who almost drove him insane.

Mr. Rugged, who is in Chicago promoting his new book "Where Was the Pill When I Needed It?," discussed his children during an interview between auto-graphing parties.

"I decided to write this book because the memories of those lousy little buggers have been tormenting me for years," Rugged said. "I wanted to get it off my chest.

"And I also wanted to be sure that I got my side of it out before I croak. I'm sure that as soon as I'm gone, those ingrates are going to write best-selling books making me out to be a bum."

Mr. Rugged's book will shock his many fans who had always believed that his family life was ideal.

"Sure, they saw all those publicity pictures of us in the magazines and those TV shows where we'd all be playing in the snow or sitting around the swimming pool. Just to get them to sit there and look pleasant, I had to sedate them.

"People didn't know about the rest of it — like when they'd try to set fire to my bed. Or wire my car so I'd blow up when I started the engine. Or the times they left poisonous snakes in my golf bag."

They tried to murder you?

"Oh, not when they were real small. When they were tiny I could handle them. I hired off-duty cops as their nannies.

"They didn't start the murder attempts until they were in their teens.

"It began, I guess, when I told the oldest, Horace, who was about 18 at the time, that I objected to his smoking in our home. I told him that if he didn't stop, he'd have to move out. He went crazy with rage. He told me I was a mean old despot."

But wasn't that rather harsh of you? Many boys of 18 smoke at home.

"An opium pipe? And the way he financed his habit was by selling used cars."

Well, at least he was working.

"Working? Those were my cars he was selling. For five years, the longest I owned a car was four days.

"The problems with the second oldest, Hubert,

began when I told him that he couldn't bring girls home anymore. He was about 17 at the time."

But a lot of teen-age boys bring girls home.

"Sure. But these were \$500-a-night call girls. He flew them in from Vegas six at a time. Gee, the kid was 6-3 but his weight dropped to 94 pounds.

"Then there was his twin brother, Herman. My problem with him began when I complained to him that he was obsessed with sports. That's all he could think about."

But that should have pleased you. Taking part in sports is a wholesome interest for a teen-age boy.

"Not with Herman. He didn't take part in sports. He was fixing basketball games. He came to me one day and said: 'Dad, if you can loan me \$200,000, I think I can rig the entire NCAA tournament. We'll clean up.'

"When I refused, he said: 'Well, then how about fifty thou for a psychiatrist so I can find out why you are such a cold, indifferent parent?'

"When I turned him down on that, too, he said: 'OK, can you let me have a fast \$50? I can buy some poison and slip it in your breakfast and put both of us out of my misery.'

"And, finally, there was my daughter, Elma, who was the youngest of the four. She was always coming up to me and asking me how I felt, whether my health was good."

What a considerate child.

"Not really. When I told her I felt good, she'd say 'Too bad — remember, you can't take it with you.'

"The last time I saw Elma, she was entering a convent."

That must have made you feel better.

"No, it didn't, because she was entering it with two members of the Hell's Angels. They were burglarizing the place."

Do you see your children anymore?

"Sure. I saw two of them just the other day. When I stepped off a curb, they tried to run me down.

"I saw another one when I visited him at Folsom Prison. I went there to testify at his parole hearing. I told the board they should keep him in there until he's 90.

"And Elma comes by the house once in a while, but she doesn't stay long. I release the attack dogs as soon as I see her climbing over the fence."

You're a wealthy man. What do you intend to do with your fortune? Are you leaving anything to them in your will?

"Of course I'm leaving them something. I am going to bequeath my entire estate to the National Association for Vasectomies. And I'm leaving them all free memberships."

GOING MY OWN WAY. By Gary Crosby and Ross Firestone. (New York: Doubleday and Co., Inc. 304 pps. Illustrated. \$21.50.)

By **STUART KEATE**

ALMOST six years have passed since Bing Crosby walked off the 18th green at the Moralejo golf club in Madrid, collapsed, and died. It was noted at the time that the insouciant troubador had made his exit in a customarily classy style; he had gone out a winner, an international superstar who had charmed millions around the world with his loose elbows, straw hat and old bubba-baboo.

Thus it came as a shock when this image was almost immediately challenged in a series of hard cover books addressed to the question: Bing Crosby, Man or Monster? In *Bing Crosby, The Hollow Man* (Leisure, August 7, 1981) Hollywood writers Donald Shepherd and Robert E. Slatzer portray a man who was not only two-faced and devious, but dictatorial and a snob ... "a very unhappy man who played the clown."

These judgments seem tame, however, in comparison with the appraisal of Bing's eldest son, Gary, in *Going My Own Way* — a savage diatribe in the genre of *Mommy Dearest*. To Gary, his father was an unreasoning martinet who flogged him with a studded leather belt until he drew blood.

This view, incidentally, is denied by his other brothers, who suggest that Gary didn't recognize the difference between a spanking and a beating. Harry Crosby, for instance, observed that "Dad's word was firm — he was strict in a nice way."

BING unquestionably set high standards for his boys. He wanted them to excel at school, in language as well as sports, and to act like gentlemen. He wrote out his instructions and summoned errant progenies to his home office for private lectures and punishment.

It is clear from this book that Gary's rebellion was rooted in a profound self-hatred — his inability to handle the role of celebrity's son. After Bing had used his influence to get Gary into Stanford, the son confesses that he "didn't crack a book for four months".

When he failed to make the first football team he resorted to the bottle, taking "glugs" from 10 a.m. until he passed out. This in turn led to pill-popping, the beating of girl friends, and liaisons with a succession of hookers one of whom (he writes) "looked like Tony Galento" (Galento was a 1930s heavyweight boxer not noted for his good looks).

The unhappy story is narrated in a brisk, vulgar style for which four-letter words are elevated to new peaks of boredom. In the end, Gary hints at a small measure of rapprochement with this father. He credits a sensitive second wife and the local chapter of AA for his rehabilitation. But no amount of *mea culpa* can excuse him for the virulence of his attack on his father's good name.

Stuart Keate, a former publisher of *The Sun*, once lost a dime to Bing Crosby on the putting green of the Indian Canyon golf course, Spokane. He claims it was the foundation of the Crosby family fortune.

**ART
BUCHWALD**



Pop the butt of his son's 'memoirs'

I was walking by my son's room the other day and heard him typing.

"What are you up to?" I asked him.

"I'm writing my memoirs on what it was like to be your son."

This pleased me, and I said, "I hope I come out all right in the book."

"I'm sure you will," he said. "Hey, Dad, how many times should I say you took me out in the barn and whipped me with your belt?"

"I never took you out in the barn and beat you with a belt! We don't even have a barn."

"My editor said in order for the book to sell I'm going to have to write a lot of stuff about how you beat me up and locked me in my closet when I did something wrong."

"I didn't lock you up when you did anything wrong."

"I know that, but he wants a story like the ones Gary Crosby and Christina Crawford wrote about their parents. He says the reading public wants to know about the private life you lead, as opposed to the public image you have. All the kids are writing one now and they're best sellers. Would you mind if I portrayed you as a rotten father?"

"Do you have to?"

"Of course I have to. I got a \$10,000 advance, and they don't put up that kind of money unless you really blow the whistle on your parents. You should read chapter two. I tell how you made everyone laugh at a speaking engagement, and then you came home drunk and dumped us all out of our beds and made us scrub the floor."

"I never did that and you know it."

"Gosh, Dad, it's only a book. My editor loves it — almost as much as chapter three where I have you beating up Mom."

"You've got me beating up your mother?"

"I don't say you really hurt her. But I tell how we kids used to hide under the blankets so we couldn't hear her screaming."

"I never laid a hand on your mother."

"I can't say that. My editor said people are not going to plunk down \$15.95 for 'Rebecca of Sunnybrook Farm.'"

"Okay, so I strapped you with a belt and I beat up your mother. What else did I do to you?"

"I'm just getting into the sex stuff in chapter four. Do you think if I wrote you used to bring show girls home at three o'clock in the morning people would believe it?"

"I'm sure they would. But don't you think that's going a bit far, even for a best seller?"

"My editor suggested the idea. You don't have a big reputation for messing around, and this would really come as a surprise to the reader. It can't hurt."

"It can't hurt you, but it sure as hell can hurt me," I yelled at him. Don't you have anything good to say about me in the book?"

"I had a chapter on how you bought me my first bicycle, but my editor made me take it out. He said people might get confused after the stuff I wrote about you dumping a bowl of mashed potatoes on my head at Christmas time because I gave you some lip."

"Why didn't you write I threw you in a cold shower with all your clothes on because you only got a B in math?"

"Hey, that's good: I'll say I got pneumonia and you never even bothered to visit me in the hospital."

"You'd sell out your own father for \$10,000?"

"It's not just the money, Dad. My editor says if I let it all hang out Barbara Walters might even interview me on '20-20.' I wouldn't have to live in your shadow any more."

"Well, if it means that much to you, go right ahead with the book. Is there any way I can help?"

"Yeh. There is one thing. Could you buy me a word processor? If I could speed up my typing I could have it out by Christmas. I'll pay you back as soon as my agent sells the book rights to the movies."

Father sees book on 'kids dearest'

By Bob Swift

©Knight-Ridder News Service

One of the more horrifying phenomena of our times is the "now it can be told" book, in which the offspring of famous folks expose their parents as dirty rats.

Joan Crawford's kid did it. Now Bing Crosby's oldest son, Gary, has published his memoirs, claiming that Bing, once honored as "Hollywood's most typical father," whaled the daylight of him almost every day.

I dread the day when my kids write their memoirs. I know they'll let me have it right in the sweet-breasts.

Picture the headlines in the National Enquirer:

"Kids' Book Brands 'Good Old Bob' as Werewolf of London. 'His Face Grew Hairy Before Our Very Eyes,' Claim Resentful Offspring."

And People Magazine will reveal to an incredulous world:

"Children of Bob Swift, Long Labeled the Golden Boy of Planned Parenthood, Tell of Weekend Terror."

"Sunday mornings," the children said, "he would appear before us in a revoltingly tatty bathrobe, mouse-colored hair standing on end, bloodshot eyes blinking blearily, and demand the comics pages."

"Oh, Daddy dear," we would quaver. "Please don't take the Sunday funnies."

"But our pitiful entreaties were lost upon him, and soon he would be selfishly poring over Peanuts and Snuffy Smith, his lips moving in a macabre manner. He would utter eerie, cackling chuckles all the while."

"We kids were left with Ann Landers, the K mart ads and the editorial pages. Is it any wonder we were scarred for life?"

I don't know if my good name can survive such an attack from the ungrateful wretches. God knows I've tried to be a good daddy. I scrimped and saved, wore my clothes to tatters and subsisted on thin gruel so that my kiddies could wear designer jeans and study Philosophy of Remedial Reading 202 at expensive universities.

But when their book comes out I'll be old and gray and helpless and the scandal sheets will scream:

"Disgusting Dietary Habits Exposed."

"Now It Can Be Told: Swift, Once Idol of Millions, Put Peanut Butter on Bananas! Children Reveal He Ate Obnoxious Combination . . . and Smacked His Lips!"

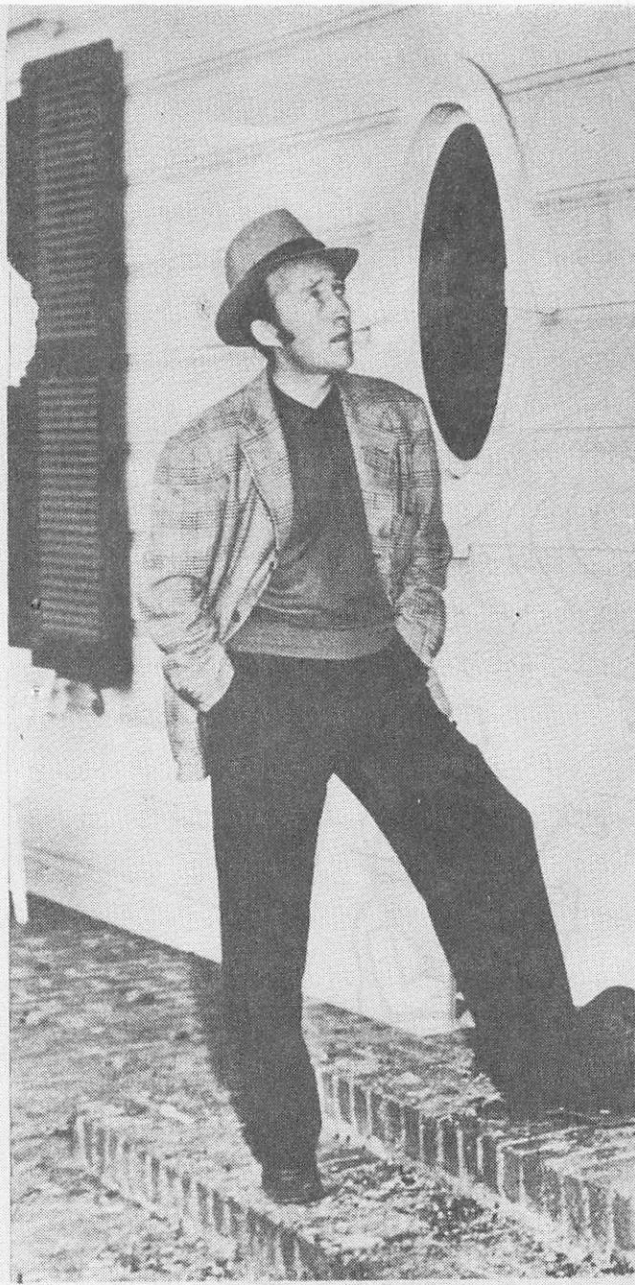
"This will give you some idea of the life we led," said the children, now grown into embittered tattletales. "Sometimes at breakfast, while we were busily spilling milk on the parquet floor, Daddy would horrify us by scarfing down soft-boiled eggs! 'Oh, yucky, Daddy,' we would cry piteously, but he would persist, actually sopping up those runny eggs with a piece of toast!"

"And at dinner," they claim, "the Homespun Humor Columnist, whose scriverings often appeared in the newspaper's most coveted spot, the last page of the Classified Ad section, sometimes forced us to watch while he ate raw oysters. You can imagine the resulting damage to our psyches."

I'm sure there will be a chapter titled: "Rage Knew No Bounds."

"When Daddy came home and found all the ice gone, he would stand there with his glass of warm gin and shout, 'Can't anybody around here learn to fill an ice tray?' And we'll never forget his apoplectic behavior when we spilled the yellow enamel into the washing machine with his seersucker suit. It was unforgivable."

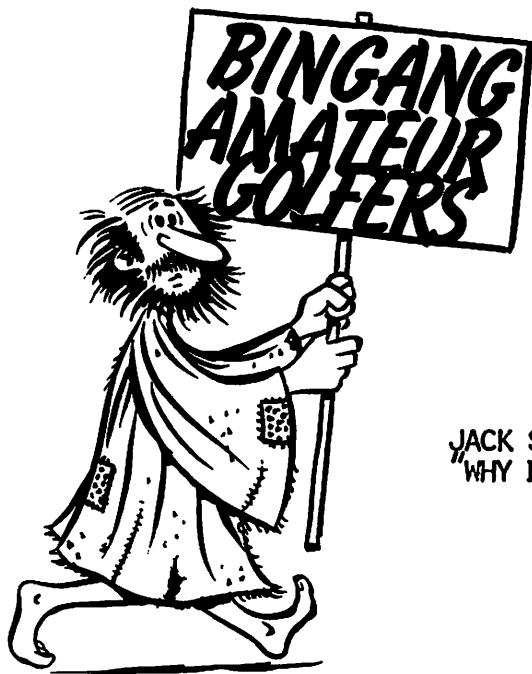
I think I'll write my own memoirs first, and beat them to the draw. I'll tell all — how they put salt in the sugar bowl on April Fool's Day, made me stand in line at Disney World when my feet hurt, left my saw out in the rain and cost me a fortune in trumpet lessons. Oh, how sharper than a serpent's tooth it is to have a thankless child.



ON JANUARY 3, Bing was playing golf. By the time he reached his home, after a hurry call, his beautiful \$250,000 Colonial house was in ruins. It is believed that the fire was started by a faulty connection in some Christmas tree lights. His wife and little boys were at home at the time, and all were safely removed. Above, a Christmas wreath, still fresh and green, untouched by the fire.

BING'S LOSS cannot be covered by insurance, because his irreplaceable collection of records, his personal press clippings, all of the trophies won by his horses, and his own golf trophies were lost. The house can be rebuilt when the wartime restrictions on new construction are lifted, but the personal possessions had a value beyond money. Right, the blackened hallway.





MERRIL WILLSOHN



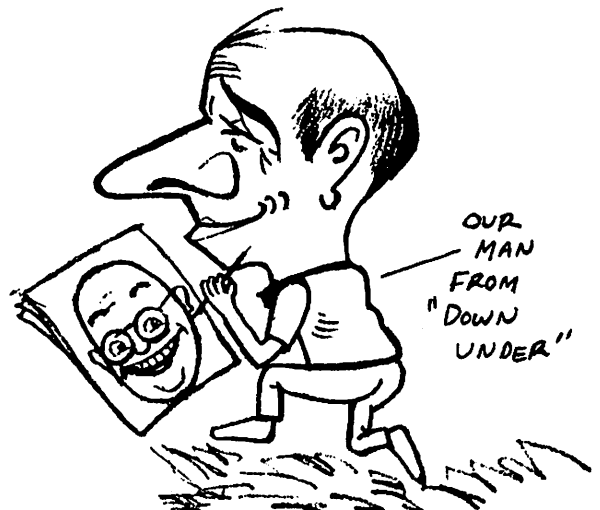
JACK SOUTHER, S.F.'S OWN
"WHY DO I PLAY THIS GAME?"



MORT MILLER, WHO IS
SAVING A COUPLE OF
STROKES FOR GORDON VOGT



AL SUTTON SWINGS THE
PERKINS WAY



OUR
MAN
FROM
"DOWN
UNDER"

OUR MAN FROM DOWN UNDER, GORDON WALL
ON THE SKETCH PAD IS GEORGE MCCABE



JOHN (GEORDY) JOYCE
THE TYNESIDE TERROR



LARRY KINER
"SLIPS GO OVER -
BUT OVER WHERE?"



BILL OSBORN - "HERE TO
REPORT LOCAL COLOR, IF ANY"



HOWARD LEVINE
"THE FLORIDA FLASH!"



KEN TWISS
TACOMA'S FAVORITE SON



VERNON WESLEY TAYLOR & ASSOCIATES
TRIPLE-THREAT MAN OF THE N.W.

